

INSIDE BLUE OYSTER CULT STEP THROUGH THE LOOKING GLASS

HIT PARADE

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PUBLICATIONS

LED ZEPPELIN ROCK BACK

EXCLUSIVE BEHIND
THE SCENES COVERAGE
BY LISA ROBINSON AT
ZEP'S FIRST CONCERT
IN TWO YEARS

TED NUGENT
NOTHING BUT THE FACTS

KISS ON TOUR
PAUL STANLEY TALKS

CHEAP TRICK
HELP THE WHO ROCK

ROCK NEWS: NICK LOWE,
NANTUCKET, BLONDIE,
REO SPEEDWAGON, JAPAN,
BLUES BROTHERS' MOVIE,
STONES' NEW ALBUM, DOOBIES'
PARTY, KNACK, PATTI SMITH,
IN STYLE WITH DAVID JOHANSEN

WORDS TO THE
LATEST HIT SONGS!

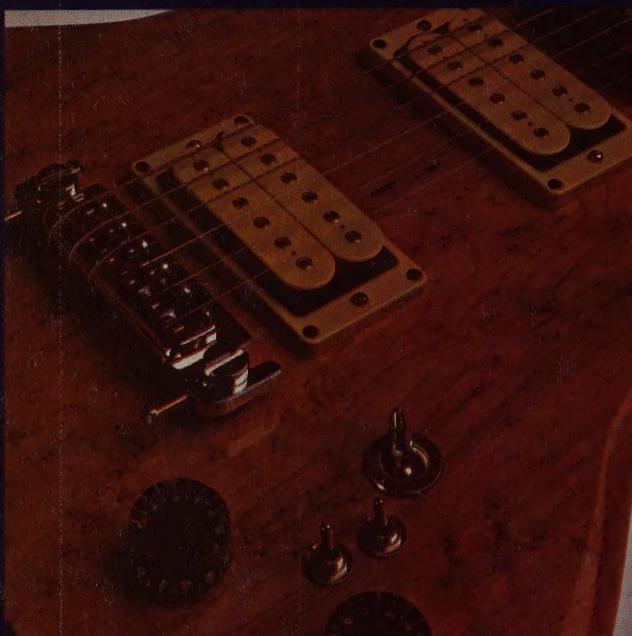


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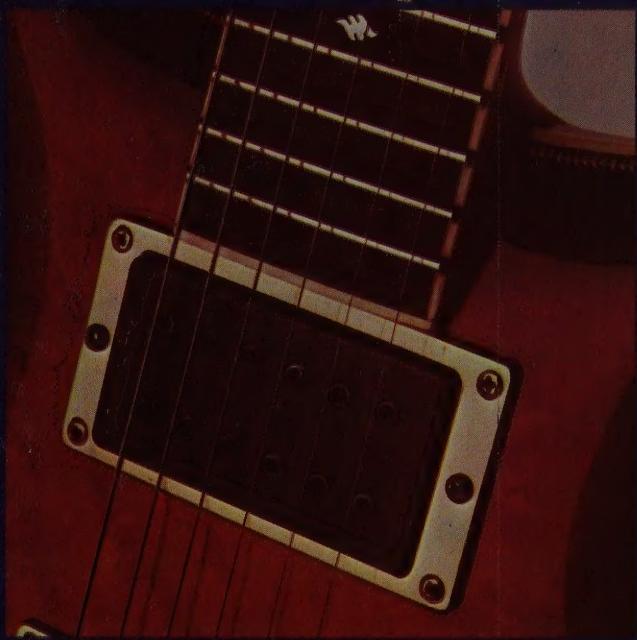


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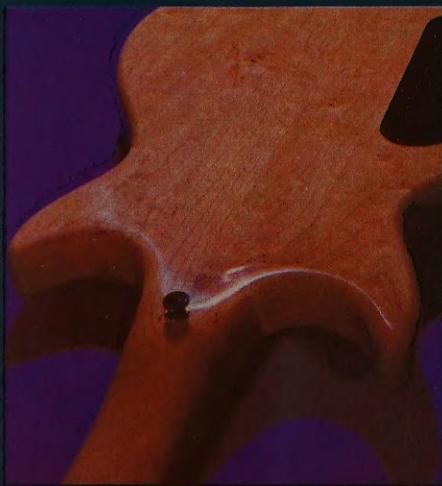
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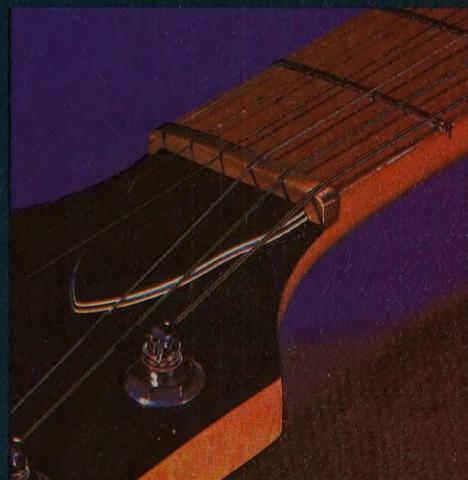
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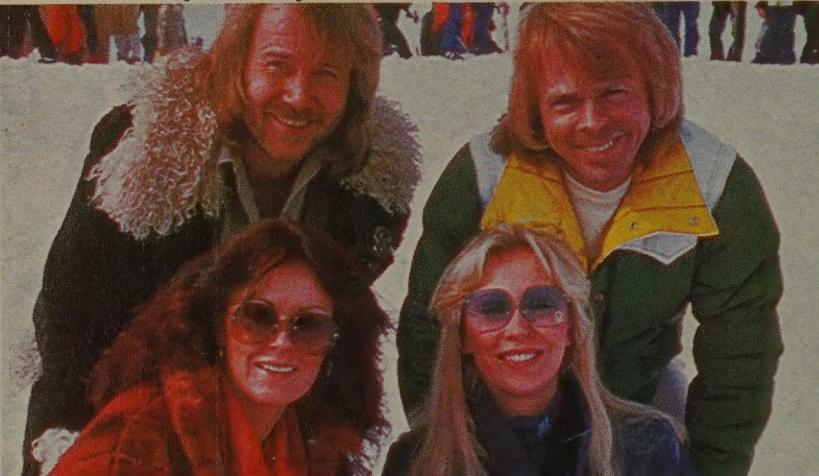
ROCK & ROLL HOTLINE

ABBA'S FIRST U.S. TOUR

International pop favorites Abba have finally decided to try to sell concert tickets in the U.S. and Canada. The group got off to a slow start on this continent despite their success in the rest of the world, but apparently they now feel they've had enough hits to warrant a tour.

Benny, Bjorn, Agnetha, and Annifrid fly into Edmonton, Alberta, Canada to begin the tour which includes dates in the west, mid-west, and north-east. The eighteen date tour includes a show at Radio City Music Hall in New York, one show at the Alladin Hotel in Las Vegas, and major coliseum dates in Anaheim, San Diego, Denver, and Montreal.

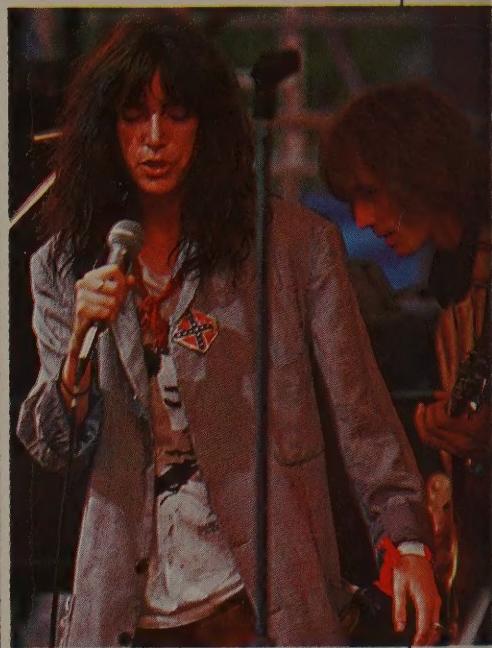
The band will also make one tv appearance on "Midnight Special" before winding up the tour on October 7th at the Maple Leaf Gardens in Toronto. After that, they head back to Europe for a major tour there.



THE ROCK & ROLL STAR STORY CONTINUES

When The Patti Smith Group included their interpretation of "So You Want To Be A Rock 'N' Roll Star" on their current hit album, *Wave*, no one thought to wonder how the members of The Byrds would relate to this remake of their 1966 hit. Then a local paper in Minneapolis, the "Minneapolis Reader", asked ex-Byrd Roger McGuinn (he co-wrote the song with Chris Hillman) how he reacted to the PSG version.

"You know, I really like it a lot," answered McGuinn. "I'm not a big Patti Smith fan, but her version of that song is exactly how Chris and I intended it."



CHEAP TRICK GUEST STAR WITH THE WHO

In between dates on their sell-out tour of the U.S., Cheap Trick flew to Europe at the end of August for a short tour necessitated by "overwhelming demand". The band performed at the yearly Redding Festival in England, then traveled to Rotterdam, Amsterdam, and Brussels for concerts.

While on their quick Euro-jaunt, the band taped tv shows in Munich and Cologne. They also accepted an offer from The Who to be part of the Who show in Nuremberg along with Stanley Clarke and Jeff Beck.



DOORS RENAISSANCE, MANZAREK ALBUM

The Doors continue to effect their musical influences. Francis Ford Coppola is using the Doors' 11 minute classic, "The End", as the theme song of "Apocalypse Now". George Lucas is using "Light My Fire" in his film, "More American Graffiti". There's a biography of Jim Morrison, "No One Here Gets Out Alive", on the way to bookstores. A band called Crystal Ship is presenting a show of all Doors' songs.

And former Doors organist Ray Manzarek is in the studio working on a solo album.

"I felt it was my duty to perpetuate that music, that direction, those things The Doors stood for," says Manzarek. "It was the natural thing for me to do, at the time. But I've done that. I still believe in The Doors, but I also believe in myself, and I've grown."

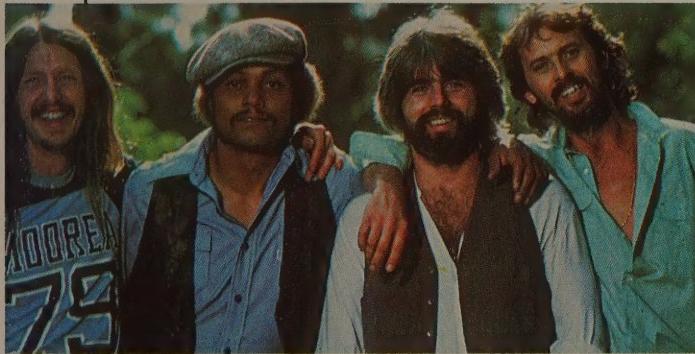
Manzarek's album will feature his talents as a musician and composer in an effort to showcase his mastery of keyboards. Word is that "the project will be predominantly instrumental and musicians will be chosen according to each track's need."



DOOBIES PARTY ALL NIGHT

To celebrate their tenth anniversary in show biz, The Doobie Brothers held an unusual dinner party at the Friars Club in Beverly Hills. The band (Patrick Simmons, Michael McDonald, Tiran Porter, Keith Knudsen, Cornelius Bumpus, John McFee, and Chet McCracken) were given platinum albums for their two million seller **Minute By Minute** and then thanked the music biz "for their support throughout the last decade."

After dinner, the Doobies announced that they wanted to share the musical influences that inspired "their growth and direction". At that point the curtains parted on the Friars stage and out came the original Stax-Volt Revue, reunited for the first time since 1967 for the party. The revue was hosted by Rufus Thomas, the first artist signed to the original Stax label. Thomas brought the Doobies onstage to teach them "The Funky Chicken". Also on the bill were Eddie Floyd, Carla Thomas, and Sam & Dave. When Sam & Dave sang "Soul Man", not only did the Doobies join in, but also Kenny Loggins, The Jacksons, Bonnie Raitt, and Pablo Cruise. The jam turned into a forty minute version of "Shake Your Body" with Michael Jackson and Doobie Michael McDonald trading off lead vocals to the delight of the party guests who included George Jessel, Robin Williams, Little Feat, and the entire cast of "The Waltons".



KNACK MAKE THE BIG TIME IN 13 DAYS

Less than two weeks after they released their first album, The Knack have their first gold record. The album, *Get The Knack*, sold half a million copies in 13 days. Their record company, Capitol, says they haven't sold that many albums that fast since *Meet The Beatles* back in February of 1964. And in the past few years only The Blues Brothers have gone gold faster.

The Knack is Doug Friege (lead vocals, guitar), Berton Averre (guitar), Bruce Gary (drums), and Prescott Niles (bass). They formed the band in May 1978, spent a month getting it together, and then did nine months of non-stop performances at clubs up and down their native Southern California. Although over a dozen west coast record companies wanted to sign them, the band was largely unknown outside the California club circuit when they went into the recording studio with producer Mike Chapman (Suzi Quatro, Blondie) and recorded the album in eleven days.

Now that the band has made the big time here, they've embarked on a tour of England and Europe to try to do the same there.

Left-to-right: Bruce Gary, Doug Friege, Prescott Niles and Berton Averre.



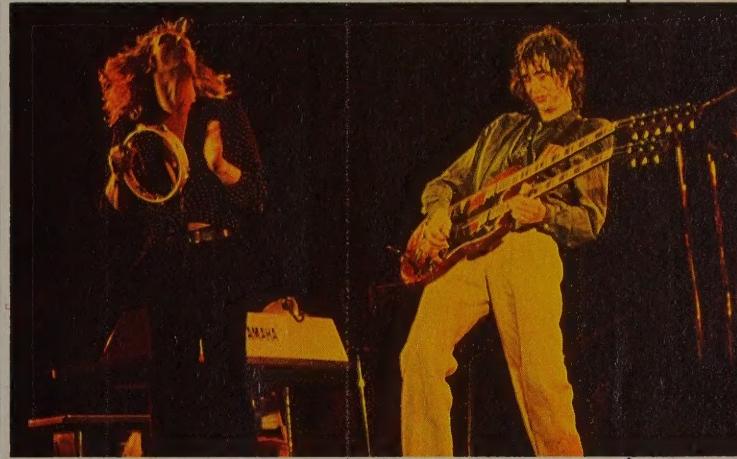
LED ZEP BACK ONSTAGE

As any Led Zep fan will tell you, it's been over two years since Led Zeppelin have performed as a band. Except for a jam during a Bad Company show in Birmingham, England a few months ago, Led Zep have been almost totally out of the spotlight.

Now Led Zep are back, ready to rock again. Their return was two concerts in England where they haven't been seen onstage in four years. Over 100,000 fans traveled to the Knebworth Festival to see the band perform. In fact, ticket sales were so great for the first show that Led Zep manager Peter Grant added a second show a week later.

In an unprecedented move, tickets for the show were sold in America. Tickets were \$17 each (not including airfare). The decision was made to sell tickets in America for an English concert because of the many phone calls and mail requests for Led Zep's New York offices.

Joining Led Zep on the shows were, at press time, Southside Johnny, Fairport Convention, Marshall Tucker, and Ron Wood's New Barbarians.



PURE PRAIRIE LEAGUE DON'T HOLD BACK

"Pure Prairie League is an entity, not a band of individuals," says Mike Reilly, PPL leader and bass player. "Sure we've had personnel changes. Every band has. You can say the same thing about Poco. You can say the same thing about the Eagles."

Pure Prairie League's inception goes back to the early 1970's when then record producer & A&R man Bob Ringo discovered them in Cincinnati and produced their first album. The band's longevity is impressive considering the personnel changes they've undergone since. The band's sole original "member" may be their cowboy mascot "Luke", a cartoon-like character who's appeared on all their album covers. But, as their record company points out, "Pure Prairie League still sounds like Pure Prairie League". The current line-up included veteran members Mike Reilly, Billy Hinds, and Michael Conner. Conner and Hinds have been in the band since their *Bustin' Out* album. Reilly joined after that, in 1975 when they released their lp *Two Lane Highway*.

Their latest album is *Can't Hold Back*, and they now have two new band members, Patrick Bolen and Vince Gill. Says drummer Billy Hinds of the new album and line-up, "I think it's the best thing we've done since *Two Lane Highway*."



KISS ROCK MADISON SQUARE GARDEN

Paul Stanley Talks About Home Town Rocking

Aucoin Mgt.

"Oh boy, the two days here were really nice," said Paul Stanley the day after Kiss finished their two sold-out shows at Madison Square Garden before upwards of twenty thousand wildly enthusiastic fans each night.

Is it really different for Kiss to play the Garden? "Absolutely," Paul affirms. "But I guess if you're from Chicago, playing Chicago is different than playing any place else."

(continued on page 57)

Kiss display their new improved costumes in this official photo taken before the show.



Gene hits a high note before he flies through the air to the delight of his fans.



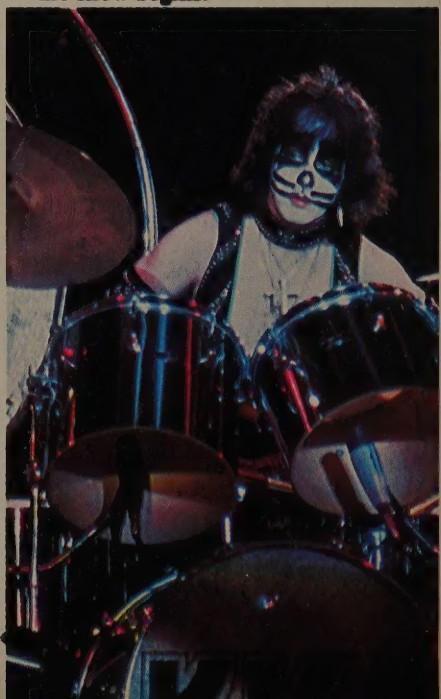
Richard E. Aaron/Thunder Thumbs

Paul and Ace continue to demonstrate why Kiss are a hot guitar rock band.



Richard E. Aaron/Thunder Thumbs

Peter gets set behind his drums as the show begins.



Bob Gruen

With REVERSE CALORIES in Speed Reducing Foods

MEN & WOMEN SHED UP TO 20 POUNDS IN A WEEK— 50 POUNDS IN A MONTH!

Simply mix them with your favorite fattening foods like French fries, ice cream, cookies, even beer — and you can lose more than you've eaten! — says Rex Adams

How would you like to shed up to **TWO POUNDS OR MORE A DAY?** Impossible? Perhaps. But with the startling discovery of **REVERSE CALORIES**—the more you eat the more you **LOSE!**

Over four decades ago, a medical doctor made a little-known discovery—a discovery that in certain foods **REVERSE CALORIES** actually take weight from the body!

These foods **destroy fat**, he found, and **neutralize** the effects of fattening foods—to help people shed up to 2 pounds or more daily. **REVERSE CALORIES**, he found, permit you to eat many seemingly forbidden foods, and lose weight safely!

REVERSE CALORIES BURN FAT!

Spectacular weight-loss occurred! Men and women shed up to **TWO POUNDS OR MORE A DAY** with the amazing discovery of **REVERSE CALORIES** in speed reducing foods—foods that permit you to **EAT FATTENING FOODS** like ice cream, cake, sweet snacks, galore, and never worry about gaining!

WEIGHT TUMBLERS OFF IN RECORD SPEED!

You must eat large amounts of speed reducing foods, to lose weight quickly said this doctor. And what foods they are! You eat to satisfy your taste as well as your hunger! You dine regally, and even though you eat **THREE POUNDS** of food a day—the weight tumbles off you in record speed!

THIS IS DUE TO REVERSE CALORIES in Speed Reducing Foods! These foods have a **MINUS** value calorically! They are so difficult to burn, your body must burn its own fat to digest them! You **LOSE** calories! You **LOSE MORE THAN YOU'VE EATEN!** These foods literally burn fat!

And they do it faster and more effectively than starvation!
When this doctor put a 240 pound woman on a starvation diet (no food), she lost only 4 pounds in a week! But when he

switched her to speed reducing foods, she lost at the rate of nearly **TWO POUNDS A DAY!**

GO AHEAD AND EAT FOODS YOU LOVE!

Speed Reducing Foods with **REVERSE CALORIES** **destroy fat and neutralize** the effect of **fattening foods!** Simply by mixing them with your favorite fattening foods, like French fries, ice cream, cookies, even beer, you can lose more than you've eaten!!!

"I can enjoy bread, potatoes, or a piece of chocolate cream cake a la mode if I so desire," said this doctor, who lost 30 pounds with this method. By mixing them with Speed Reducing Foods, said this expert: "Not only have I failed to add calories to my score, I have actually trimmed some off."

To show you how Speed Reducing Foods can be mixed with fattening foods, and still produce quick weight loss, one man was able to eat bread, potato and wine with Speed Reducing Foods, and lose 20 pounds in 12 days!

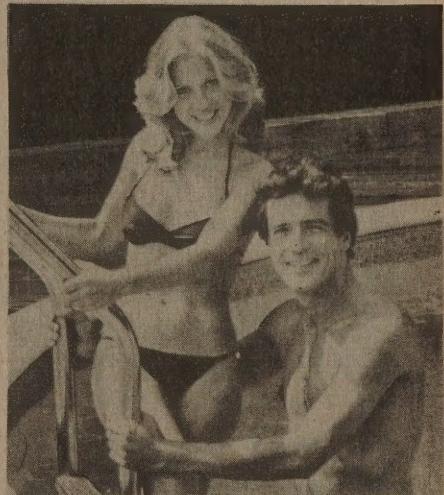
R.D. said he'd rather starve than eat "diet" foods—and he meant it. He'd been starving on "one glorious meal a day" for a month, lost 15 pounds, and gained half of it back the first time he ate normally. But then he heard that Speed Reducing Foods destroy fat 3 times faster than starvation!

And some were actually "forbidden foods" he thought were fattening! He immediately tried them. Result: 30 pounds gone in 2½ weeks!

YOU SEE IMMEDIATE RESULTS!

It's satisfying and encouraging to see your weight drop rapidly each day. That is the essential fact in this revolutionary speed reducing diet. You lose pounds and inches **FAST, FAST, FAST!** The reason it will—it must—work for you, no matter how many times you failed till now is simple: You see immediate results!

* **SPEED REDUCING FOODS DESTROY HARD-TO-MELT FAT!** Hundreds reported that their "spare tire" and extra chins



had obligingly disappeared! These foods prevent water-weight gain, too! Jowls that wobble and wobble, hips that billow and surge, abdomens that undulate, soon become firm—watch and see said this doctor! In addition, he said, you lose pounds without exercise! "I'll take the food way to slimness . . . it's easy to dissolve that extra fat with foods," he said. "It's no-cook cooking all the way, in most cases—no muss, no fuss or bother! You can eat out—with over 100 foods to choose from—and take the menu in stride!"

* **SOMETHING TO LOOK FORWARD TO EACH DAY!**—For example, on conventional diets, it takes so long, the foods are so bland, and there's nothing to look forward to at mealtime for such a long time, you are soon easily discouraged. But on the Speed Reducing Diet, you eat to satisfy your taste as well as your hunger. You dine regally, and even though you eat 3 pounds of food a day—the weight tumbles off you in record speed!

* **YOU CAN SEE IT HAPPENING!**—You'll be delighted and impressed by the speed of the decided drop in your weight when you step on the scale each morning—yes, each morning—it can change that fast! Every single day you'll be sure you're reducing, as you drop up to 6 pounds immediately and then shed weight at the rate of 1½ to 2 pounds or more daily!

* **YOU STAY SLIM PERMANENTLY!**—You'll never have to worry about regaining lost weight—and you never really abandon the foods you enjoy. If you gain a few pounds, it's a simple matter to shed them quickly—often in as little as **ONE DAY**—with amazing Speed Reducing Foods!

TRY IT FOR 30 DAYS AT OUR RISK!

Simply fill out and mail the No-Risk Coupon. You have absolutely nothing to lose. Read the book from cover to cover for 30 full days at our risk. Fair enough? Why not send the coupon today!

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mediately, and then shed weight at the rate of 1½ to 2 pounds or more daily! Imagine losing **OVER A POUND A DAY—EVERY DAY**—day after day, while stuffing yourself with amazing Speed Reducing Foods!

THOUSANDS OF RADIO LISTENERS REPORTED SPECTACULAR RESULTS!

By chance, this doctor had an opportunity to deliver some diet talks over the radio. Thousands of listeners responded, suggesting that he actually broadcast a complete speed reducing diet, giving the menu day by day. The result was a big radio reducing party! Each day, hundreds of people who went on the diet phoned, wrote, and even telephoned their progress! A total of 26,000 participated! When he totalled up the score, average weight loss, was **OVER A POUND A DAY!** The notion that it isn't safe to lose over a pound a day was BLASTED, said this doctor, and the Speed Reducing Diet PROVED itself, in case after case!

• Janet B. weighed 140 lbs., instead of her ideal weight of 120. She wanted to slim down for her class reunion. With these Speed Reducing Foods, she lost 20 pounds in a week!

• D.R. was grossly fat at 205 lbs., instead of his ideal weight of 135. He could never reduce and stay reduced—until he heard how Speed Reducing Foods guaranteed speedy weight loss, while eating frequently! He tried it and lost 15 pounds the first week, 11 pounds the second week, 70 pounds in 2 months, permanently! Afterward he could continue eating most of his favorite fattening foods without gaining!

• Mrs. J. T. weighed 175 lbs., instead of her ideal weight of 125. All other methods had been so slow her will power snapped. With Speed Reducing Foods, she had plenty to eat—felt full all the time—and was able to satisfy her sweet tooth! She could see it happening, as she lost 1½ to 2 pounds a day! Result: 50 pounds lost in a month!

Existing Beliefs Shattered!

"I had to reclassify foods," said this doctor. Some foods were definitely **MINUS** foods and **CAUSED AN ACTUAL WEIGHT LOSS!** Effects were exactly the opposite—in every way—of what you normally expect from food. You don't gain weight from eating them, you lose weight!

The calories in speed reducing foods act like **REVERSE CALORIES!** They are so difficult to burn, your body must burn its own fat to digest them! You lose calories! You lose more than you've eaten! This causes an actual weight loss!

You Can Lose 5-6 lbs. Immediately!

To lose weight rapidly, you have to consume large quantities of Speed Reducing Foods ("I can hardly eat all the food given," said one woman). Eating large quantities of food for rapid reduction is something new, but it is correct, said this doctor!

With Speed Reducing Foods, you can lose 5-6 lbs. im-

WE READ YOUR MAIL

SPINA VS. NUGENT

Dear Hit Parader,

I just read the interview with Ted Nugent written by James Spina and I totally agree with Spina. I went to a Nugent concert recently and expected one hell of a rock & roll show but instead ended up being bored out of my skull by his incredibly dragged out guitar solos. It appears to me that Nugent's inflated ego prevents him from truly understanding and evaluating today's music.

Down with Ted
Up with Punk/New Wave
Don Annett
Ontario, Canada

Dear Hit Parader,

I read Jimmy Spina every month and sometimes he's right on target. But a lot of the time — like when he talks about Mahogany Rush or Ted Nugent — he's way off base.

If he thinks he's so great why doesn't he get a group together and see if he can do any better. That's what I'd like to know!

Mike Olivietto
Queens, New York

Dear Mike,

Quelle coincidence! Now that you mention it, James Spina's band, The Gist, spent the past summer rehearsing and recently made their exciting "live" debut. "We're an Anglo-inspired band," says Spina. "It's going to work, you'll like it." Stay tuned ... (Ed.)

Dear Hit Parader,

After reading Ted Nugent face to face with James Spina I will NEVER buy another Nugent album or see him in concert. His attitude on women is as old as "Wang Dang Sweet Pootang."

Thanks,
Kate Butler
Setauket, New York

quick.

Susan Proscia
New York City

Dear Susan,

No, those seats behind the stage were purposely not sold, because they didn't want any of their fans to have an obstructed view of the stage. (Ed.)

ELTON JOHN

Dear Hit Parader,

I read that Elton John retired but now my friends say that he's going to tour again. Is that true? What's going on with him these days?

Rita Feld
Nashville, Tenn.

Dear Rita,

Elton said that he was retiring but he's obviously changed his mind and is taking his one man show (with Ray Cooper on percussion) on the road. Elton's been very busy — he spent part of the summer in Munich recording the vocals for his disco lp and then flew to Nice to do his own studio (non-disco) album. (Ed.)□

KISS

Dear Hit Parader,

I used to like Kiss a lot and I still do but I wonder if their popularity is slipping. I went to see them at the Garden and noticed that there were a lot of empty seats. Practically the whole area behind the stage was empty. Does this mean the end of Kiss? Tell me



GUITARS and AMPS:

POWER DRUMMING WITH GIL MOORE

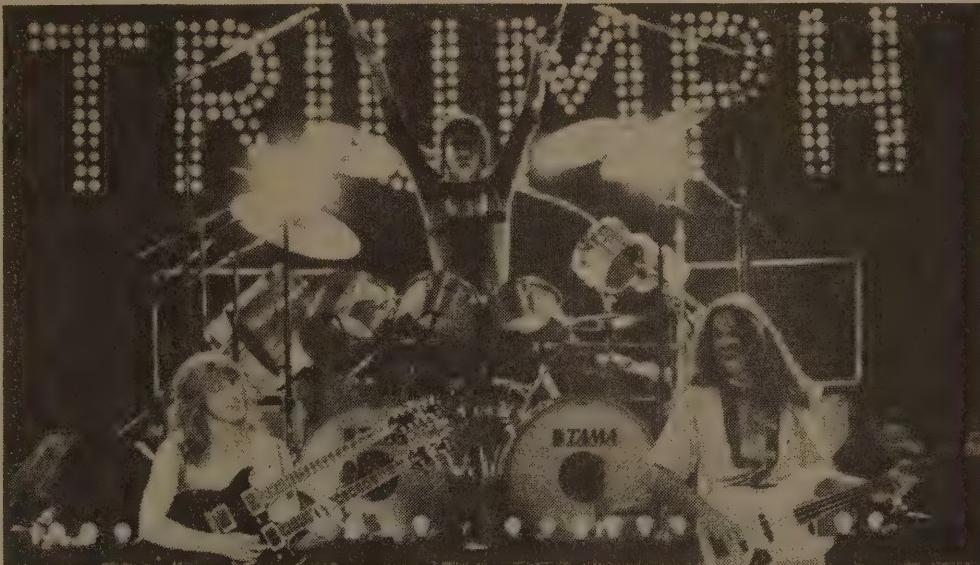
Triumph's Drummer Explains His Wall Shaking Technique

Gil Moore is the drummer of the power rock trio called Triumph. In the following article, he explains the techniques and equipment needed to keep the beat steady and solid while playing with flair and variety.

"I've got a set of Tama Imperial Star drums. I use two 24" x 14" bass drums; ten toms, an 18x18, 16x16, 15x10, 14x10, 13x10, 13x9, 12x10, 8x9, 7x6, and 5x4. To go from one end to the other I have to take a taxi. Two of them are floor toms, all the other ones are concert toms. As far as tuning them goes, I can just hear them. I can hear the sound that I like which is a sound in each drum so there's a certain amount of resonance from the shell. I usually start on the lowest floor tom and tune it to that sound, and then I work back up the tom-toms, up to the smallest one.

"The snare tuning is a matter of experimentation. It's really hard to make your snare sound good every night. The snare and the bass drums depend a lot more on the sound of the hall than the toms do. I'm continually working with them to try to get the sound that I like. I like a very live sound. I don't like an electric sound at all.

"My cymbal set-up is



"It's really hard to sing and play drums. It's the worst instrument to play and be a singer."

functional for me because I use different cymbals for different things. And the other thing is, I've got a few things I do in my playing that I don't see other drummers do. And if you don't have multiple cymbals you can't really do it. I shouldn't say that there aren't other drummers doing it, there's got to be other guys that do it. But I don't see many rock drummers doing it. I do a lot of things where I'll hit three or four cymbal crashes right in a row, really, really fast, in a pattern. If you're going along in a tempo *dum dum dum dum dum dum dum dum* I might go *dididididum* right in a row. To do that you've got to hit the cymbals with both hands. Like if you can hit your bass drums alternately and hit your cymbals alternately with alternate hands you can do it that fast. You could never do it with one foot and one hand. If you smash the same cymbal four times in a row, you don't get the effect of four cymbal crashes, as soon as you hit it the second time you kill the sound from the first time. So I'll alternate when I do that I'll hit a cymbal with my right hand and then back to the right side again, but I'll hit a second cymbal on the right. To do that you need four cymbals up high.

"Another thing I don't see

most drummers do is with two bass drums. I play a lot of patterns where I play with them in unison. Which is really hard to get used to. It seems really stupid, if you started as a kid like I did with a high-hat and only one bass drum, you're used to playing off-beats with your left foot on the high-hat. When you try to play any kind of syncopated pattern at all with both your feet operating in unison it's harder. I play the high-hat about 70 percent of the time, and the bass drum about 30 percent.

"When I mike this set-up onstage there's a mike dedicated to almost every drum. There's only two places where one mike handles two drums. It's in the upper toms. Because the drums are so small themselves that one mike below both of them will pick them both up fine.

"To hear the rest of the band above all this varies from hall to hall. We've got a pretty good monitor system. I'm on a drum riser, the height of which is really critical. My drum riser is 36" high: I used to have a 42" riser, I found it made a huge difference coming down 6". You can hear better. Our guitar amp stacks are five feet high exactly on both sides of my drum riser, so at three feet high I've got two feet of the top

of each stack still above my riser level. We set the amps up at a slight angle. I'd say the guitar stacks are at a 15 degree angle from the back of my drum riser. So I'm getting a little bit from their amps live, plus I'm getting some from the side fill monitors, plus I'm getting some from my own monitors at the back. I balance it up. I've got a switch right on my drum kit that shuts my monitors down. So I can check all the time to see what I'm hearing. If I have a setting that's maybe too high, when Rik Emmett plays a guitar solo, I'll shut down my back monitors and turn them back on again after he finishes.

"I can't sing as well live as I can in the studio. Simply because when you play you've got to sit down and you've got to have both your feet on the pedals, so you're in a bad position to breathe right off the bat. How you breathe when you sing is really important. I'm pushing so hard on the drum kit that I'm using all of my energy to play the drums, then when I have to sing it just makes it that much more difficult to do both. But I've been doing it for enough years now that nobody complains! It's really hard to sing and play drums. It's the worst instrument to play and be a singer." □



Gil Moore

TED NUGENT--NOTHING BUT THE FACTS

The Following Information Is The Latest Official Nugentiana For Those Of You Who Are Keeping Track

Background

Ted was born at the Henry Ford Hospital, Detroit, Michigan, December 13, 1948. He lived in Detroit from 1948 to 1965; moved to the Chicago suburbs 1965 until 1967; and in 1967 moved back to Detroit where he currently resides.

Child Prodigy

Ted learned to play guitar at age eight, a self-starter.

Rock & Roller

Ted's first band was The Royal Highboys from 1960 to '61. Then from 1962 to 1964 he was in The Lourds. In 1964 he joined The Amboy Dukes and stayed in that band until 1975, although in 1970 the band changed their name to Ted Nugent And The Amboy Dukes. From 1975 on he moved upfront as just plain ol' Ted Nugent.

Rock Biz

Ted managed himself from 1970 to 1975.

In 1975 he signed with Leber-Krebs in New York (the folks who brought us Aerosmith and Beattlemania). Ted's first major U.S. tour was in 1975 although before that (from '68 to '75) he worked nearly two hundred nights a year in the Mid-west, South-east, and South.

Vinyl

Ted on record includes three albums for Mainstream Records with the Amboy Dukes: *Amboy Dukes* (1967), *Journey To The Center Of The Mind* (1968), *Migration* (1968); two albums for Polydor with the Dukes: *Marriage On The Rocks/Rock Bottom* (1969) and *Survival Of The Fittest* (1970); two albums for Discreet as TN and The ADs: *Call Of The Wild* (1973) and *Tooth, Fang And Claw* (1973); and so far six solo albums on Epic Records: *Ted Nugent* (1975), *Free For All* (1976), *Cat Scratch Fever* (1977), *Double Live Gonzo* (1977), *Weekend Warriors* (1978), and *State Of Shock* (1979).□



State of shockers: from left Dave Kiswiney, Ted Nugent, Cliff Davies, and Charlie Huhn.

STONES IN STUDIO



At the board ... the Glimmer Twins...

The Rolling Stones have been back in the recording studio for some time now, working on their follow-up album to their last smash success *Some Girls*.

The Stones chose to record in the EMI studios in Paris, where they've worked before. The production chores are being handled by the Glimmer Twins (Mick Jagger and Keith Richards), with Chris Kimsey as their engineer (Chris has worked on earlier LPs as well). The sessions, which start at about two in the morning and run until after day break, are reported to be going well and the album is expected to be released in the fall.

As yet there's no final word on the songs on the LP, although it is known that the band has recorded more songs than they wanted for the album.

It hasn't been all work and no play for the band. On Bastille Day they took some time off and watched the fireworks in Paris. Also on hand was Jerry Hall, who flew in to see Jagger during a break from her current film project, "Urban Cowboy" — in which it's rumoured she has a love scene with John Travolta.

In other Stones' news, unofficial word is that the band has signed a second artist to their record company. The first artist was Peter Tosh. The second is said to be singer-songwriter Jim Carroll. Carroll is well known as a poet (he was nominated for a Pulitzer Prize for poetry at age 22) and is a close friend of Patti Smith. Presently he is best known for his books, "Living At The Movies" and "Basketball Diaries". When he goes into the studio to record his first album it's just possible the Glimmer Twins will be there with him to help produce his first LP.□

ALICE COOPER'S ART STORE FIREBOMBED

Alice Cooper's Indian Art store in Scottsdale, Arizona was firebombed recently, causing an estimated \$200,000 in damage. Among the debris was a special handcrafted saddle which Elton John gave Alice, some of Alice's gold records, and \$75,000 worth of Kechena dolls made by the Hopi tribe for use in Hopi ceremonies.

Police suspect that the firebomb was thrown into the store through a rear window. "The firemen were there within

minutes," said Alice, "but it was too late." The store, which is run by his parents, Mr. & Mrs. E. M. Furnier, was opened in September of 1977. "The tragedy is that all the art in the store — the sandpaintings, the Navaho rugs, pottery, etc., — was all original and therefore cannot be replaced."

As to the culprits, Alice suggests, "Maybe it was some disco music freak. I've been making some positive anti-disco remarks lately." □

"Maybe
it was some
disco music freak..."



BLUES MOVIE FROM BLUES BROTHERS

Chicago — For the past few weeks, Jake and Elwood Blues (aka Belushi and Aykroyd) have been scouting the windy city for locations for their first film which has the tentative title of "The Blues Brothers Movie". They've also been pre-

recording some of the music for the film.

Dan Aykroyd has written the script for the film, John Landis will direct it as he did "Animal House", Universal Pictures is the producer. The entourage has been holed up in the posh Astor Tower Hotel as

they scout locations. Chicago, by the way, has particular significance for the Blues Brothers as it is John Belushi's home town.

Plans for the film are still fairly secret, but rumour has it that such greats as Aretha Franklin and Ray Charles will have cameo roles in the movie.

The soundtrack will feature more of the exciting rock and soul sounds that made the *Blues Brothers* album such a hit last year. The music is being recorded in Chicago studios and will be used in the film for both performance segments and as background music.

After this film the future of the Blues Brothers remains uncertain. No one is saying whether or not they'll do another record, tour, film, or do a TV special. But with the combination of energetic music and onscreen antics, the first movie venture from Jake and Elwood promises to be something to look forward to seeing. □



Jake and Elwood Blues onstage...

Larry Hulst/RETNA

ROCK ACTION



CAPTION Bad Company have rocked back harder than ever with their current album, single, and tour. The album, *Desolation Angels*, has sold over one million copies to get the group a platinum award, the single, "Rock 'n' Roll Fantasy", has burned up the top ten charts, and the tour (their first in the U.S. in two years) is selling out across the boards. The band is enjoying their triumphant return, although they've found some time between shows for a little fun — in Seattle they rented a boat and took a cruise to relax. This photo was shot during their SRO appearance at the Oakland Coliseum when local San Francisco radio personalities stopped by to say hello. From bottom left are Atlantic's Steve Feldman, KSAN's Abby Melamed, KOME's Gene Mitchell, and in back from the left are KMEL's Frank Martin, KMEL's Bobby Cole, Paul Rodgers, Boz Burrell, Simon Kirke, Mick Ralphs, and Atlantic's Barry Freeman.

SPIN ADDICT • SPINA

by
JAMES
SPINA

Let's open things up with some massive disappointments. The first six records offered here are items that I loved, had great expectations for or just plain rooted for in the past. With the exception of one album (The Alessi Brothers) all of these six records will get further listenings and should my impressions ever change you'll hear about it. I'm also incorporating a new feature into the column this month. We already have the Blue Cheer ROCK-IRONROLL award for the most aggressive album each month. Well from here on I'm going to select one old album each month that has somehow inspired one of the new releases and give that oldie the once over. I'll try to make it a record you can still get but there are times that we will resort to collectables. The tie in to a new release can be anything from a covered song to a pose copied on the album covers. At twenty five years of age rock and roll is a root art and we should give those ancient inspirations a change to rekindle the ravers flame.

GEORGE THOROGOOD AND THE DESTROYERS "BETTER THAN THE REST" (MCA) This white boy who plays nothing but other people's blues must be credited for his dedication and the writers who have praised his work on a minor label must be given just praise for landing George on a major label. So what if MCA sees fit to send out the record with no pictures, no bio and an album

cover that stinks. George is doing nothing compared to the blues derivatives of the late sixties and early seventies. There isn't a lick here that hasn't been done better by Fleetwood Mac in its Peter Green days, early Ten Years After, John Mayall with Clapton, Chicken Shack, Savoy Brown and countless others. Yes, George can play the guitar but so can a million other white punks. And what about the original versions of all these songs. Why bother with George when Muddy Waters, Chuck Berry, Willy Dixon, John Lee Hooker and Elmore James are equally available on record. I don't understand what all the fuss was about. George seems like a nice enough guy and I'm sure he puts on a great live show but this record is a regurgitated drag.

ALESSI "WORDS AND MUSIC" (A&M) Pure dogshit. Worse than Shaun Cassidy. Worse than the worst disco band. Awful, disgusting, gutless, meaningless, banal, horrendous music. I once followed every move these twins made. They have good music in them but the business of making money out of music has destroyed their talent. There is a strange coincidence here that probably shouldn't be mentioned but the point is a musical one so I'll do it anyway. Back in the days when the Alessi's were part of Barnaby Bye there was a woman in my life that adored them. We parted ways as our tastes changed and though it remained unsaid I'm sure she grew tired of my rock and roll heart. She would probably love the Alessi album. It is heartless in terms of rock and roll.

THE FLAMIN' GROOVIES "JUMPIN' IN THE NIGHT" (SIRE) Though far better than their last outing this Groovies record suffers in that the cover songs are so perfectly rendered that they make me long for the original versions. Example: I listen to the Groovie version of the Byrds' "It Won't Be Wrong" and immediately I want to hear

the rest of that Byrds' album so I take off The Groovies and search for The Byrds. The original Groovie songs are all grouped on side one of this record so that is the side to judge in terms of progress and it just proves the point that the Groovies can't come up with a distinct sound of their own. Example: "Next One Crying" sounds like an outtake from a long forgotten John Lennon solo session. I wonder if the female drummer of a fine New York band, The Zantees feels the same. She was once the president of the Groovie fan club. Now she makes her own music. I'd rather do that or listen to The Byrds than pay much attention to this disc.



FLAMIN' GROOVIES

"THE B-52's" (WARNERS) This is another of those new groups with a press reputation that really got my curiosity cooking. The British press and the underground press in New York has raved about them for two years. The record is an arty bore. It ineptly borrows from Talking Head and The Shangri-Las with lots of Devoish whining in between. The group is named after those bubble hair styles worn by hussies in the south and



THE B-52'S

sported by the two women in the group. I liked them better when I thought their name was ripped off a bomber plane. Pick up any two housewives at your local laundromat and stick mikes in their hands. The result would definitely sound better than this mess of pretentious drivel.

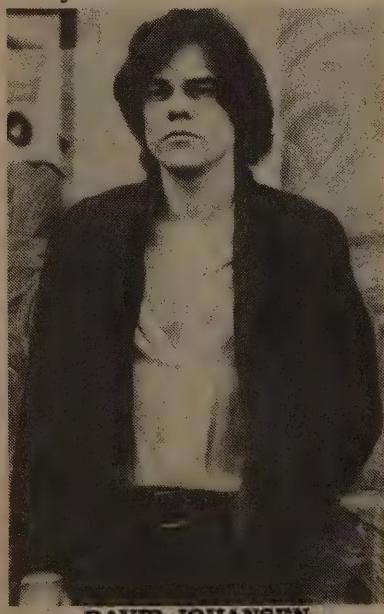
PETER TOSH "MYSTIC MAN" (ROLLING STONE RECORDS) This is the continuing inflated legend of a man and his self-indulgent music. If they ever legalize pot this dude will have nothing to sing about. Some of the best new wave sounds in England result via young kids revelling against their basically Catholic education. Tosh bases most of his potless songs on the praise of Jah and the perpetration of his quasi-religious beliefs. I couldn't really stomach a rock and roll version of "The Lord's Prayer" so why should I bother with these pipe dream epiphanies. I must admit that the bass work of Robbie Shakespear continues to amaze me. Is there any record coming out of Jamaican music that this guy doesn't play on?



PETER TOSH

DAVID JOHANSEN "IN STYLE" (BLUE SKY) I will be forever grateful to Steve Paul for saving the career of this infamous ex-Doll but the title and cover art work on this second solo disc aptly demonstrates what has me bothered about the contained music. The sounds are too 'in style' (tame and safe) and the photos make it look like every other release on Blue Sky. David belongs on the street and not 'in some directed photo-

grapher's studio. The music doesn't scorch enough. Horns, arrangements and overall over-production loses the essence of David's voice and lyrics. A good example of this defeating nature crops up on one of the record's best songs (a hold over from the New York Doll daze) "Wreckless Crazy". Nothing in the music sounds wreckless or crazy. Everything fits. It deadens the whole atmosphere. Too many of the ballads try to redo the feel of "Lonely Teament" from the first record but none of the material is up to par with that classic. There is one good thing about this record. It is safe enough to creep into the charts and maybe from that vantage point David can start to regain his old energy and really open up some ears thus giving overdue credit to one of the forerunners of all new wave music. Good luck David. I'm momentarily down on you but never out. You are still one of my favorite losers. Heard From Johnny lately?



DAVID JOHANSEN

THE ESSENTIAL JIMI HENDRIX VOLUME TWO (WARNERS) If you don't already own everything he ever did, this record coupled with the double disc Vol. One is a good place to start. The special bonus 7 incher of "Gloria" is just perfect in these root rediscovering times. The liner notes reprinted from *Guitar*

Player Magazine are also required reading.



JIMI HENDRIX

AC/DC "HIGHWAY TO HELL" (ATLANTIC) Lots of fury but not much content from this downunder batch of posers. High voltage with low praise. Sorry fellas.



AC/DC

THE KINKS "LOW BUDGET" (ARISTA) It is a pleasure to give this month's ROCKIRONROLL award to one of my favorite long-standing bands. Yeah Ray the rockers on this record are outstanding. You've kept your ear to the ground and that band of yours never has to worry about the new competition if you keep this pace up. Dave Davies' guitar sound is monstrously great. I especially love how they rework diehard chords from "Satisfaction" and "I'm A Man" into some original new bashers. I was a bit worried when I heard that the bulk of this record was being worked out in New York but it looks like The Kinks are capable of delivering their

sound in any surrounding at any time without losing any of the energy that Really Got Me in the first place almost fifteen years ago.



THE KINKS

HOT CHOCOLATE "GOING THROUGH THE MOTIONS" (INFINITY) England's best soul group may just well be the best soul group in the world. Any unit that names a song "Mindless Boogie" is fine by me. They still have that Beck's Bolero feel surging thru the music and the synthesizer swirls and bleeps are always in the right (as opposed to cliched) places. Errol Brown's vocals seem to grow out of the looping bass runs of the music. Harvey Hinsley's guitar work is a master plan of taste and stinging wit.

THE RECORDS "THE RECORDS" (VIRGIN) This Record record is the best album of the month. This band has everything going for them. Tight playing, great songs with great hooks such as "Teen A Rama" and "Starry Eyes" and a band image that bridges the old and new waves with visuals owing everybody and nobody. If a couple of these songs don't devastate the radio charts there is something rotten going on in that medium. The first batch of this lp release contains a bonus EP containing cover songs of The Stones, The Kinks, Spirit and (?) Blue Ash. That is a good enough reason to buy The Records immediately. They upstaged everyone on the second Stiff Record Tour and there is no reason why they

can't do that to the rest of the music industry.



THE RECORDS

MAGAZINE "SECOND DAY-LIGHT" (VIRGIN) Every bit as artsy as the B-52s but delightful rather than pretentious. Why? Howard Devoto writes great lyrics and sings them with conviction. The band feeds rather than bleeds its influences. Besides Howard has every right to borrow from Eno. They both possess the same foresight and forehead.

THE CLASH "THE CLASH" (CBS) CBS finally got around to releasing this first lp bunched up with a ton of the group-singles. The record is miles above the Pearlman-produced second album and my only criticism is that the length of the disc (fifteen songs!) makes for miserable sound quality and record stylus sliding. Thanks to the enclosed record lyrics I finally realized that "Jail Guitar Doors" was partially about Keef's Canadian problems. It's nice to know that The Clash care.



THE CLASH

LITTLE RIVER BAND "FIRST UNDER THE WIRE" (EMI) Yawn.

Highly recommended:

"THE REDS" (A&M), SNIFF AND THE TEARS "FICKLE HEART" (ATLANTIC), DAVID WERNER (EPIC), THE RUMOUR "FROGS, SPROUTS, CLOGS AND KRAUTS" (ARISTA) IAN GOMM "GOMM WITH THE WIND" (STIFF—EPIC) and OUR MEMORIES OF ELVIS "VOL. 2" with its great version of "Don't Think Twice It's All Right" clocking in at 8:36.

ANCIENT SPIN:

THE BYRDS "TURN TURN TURN" (COL) This one got dusted off after listening to the Groovies version of "It Won't Be Wrong". Although it was their second Columbia release it was the first Byrds album I ever bought. They became my fave American band. That jangling twelve string guitar sound mesmerized me. The piss take of "Oh Susannah" is at once amazingly funny and touching. The sly reference to the death of JFK in "He Was A Friend Of Mine" was and still is chilling. I can thank Derek Taylor liner notes for introducing the word 'eclectic' into my then blossoming critical vocabulary. Everybody looks so ethereal on the cover. Dave Crosby even looks good, more like an angel than his later 'lion-from-Oz' look. Gene Clark's contribution to the playing on the record is listed simply as "Tambourine". Those were surely different times. Every song is so simply yet masterfully constructed. The harmonies are stunning. Only the Hollies were able to match the Byrds at that game. And nobody ever covered Dylan better than these boys. I bought my copy for less than two dollars and fifty cents with a coupon cut out of the Long Island Press. The wording on the cut-out coupon listed them as a folk-rock sensation. Truer words were never spoken. If you have it already please pull it out for a spin and if you don't have ... Seek and you shall profit. □

LIFE IN TOKYO

The Sun Never Sets On British Rock Bands

The first place Japan (the group) began to get attention was in Japan (the country) when *Music Life* (the magazine) ran photos of the flamboyant fivesome. The Japanese (the people) took an immediate shine to Japan (the former) and their fluorescent hairdos and lip glosses and soon Japan were off to Japan where from all reports they have gotten real big.

So in the interest of everyone's mental health, our intrepid editorial team listened to Japan's album, *Obscure Alternatives*, the single, "Life In Tokyo", recorded in Los Angeles on their way back to England from Japan, and then reached Japan's lead singer David Sylvian who made it sound much more simple than these introductory sentences.

And perhaps we shouldn't be confused. After all there are Kansas, Chicago, The Miamis, Styx, New England, Sun, America, Third World, Orleans, and Graham Central Station, none of whom we get confused with the bands of the same name.

OUR STORY BEGINS

Japan are: lead singer-songwriter-guitarist David Sylvian; lead guitarist Rob Dean; keyboardist Richard Barbieri; bassist Mick Karn; and drummer Steve Jansen.

Their official press sheet says: "The band was originally drawn together by their mutual non-conformist life styles and molded their flamboyant fashion and creative conceptualism during their three years of evolution."

The official word is that they're between 19 and 23, but nobody seems to specify who is what.

AND THEN...

"Traveling is like my main expression for actually writing," says David Sylvian who besides naming the band Japan has written songs about Tokyo, Rhodesia, downtown Berlin, and other local traffic patterns. "I think places and people are the most important thing. I do sometimes just use the name, or the idea, or the atmosphere of a place for the feeling of the song rather than actually sing about the actual country." We tell David we noticed that on "Life In Tokyo" which did not contain a lot of information about downtown Tokyo. "Right, I just use the feeling of a country sometimes which I think is important. If the country seems interesting in any way something comes to me as I get there and discover the place."

Did he actually go to Rhodesia (the place) to write "Rhodesia" (the song)?

"No. Normally I write a song about a place before I get there because I find that I'm normally right anyway. I think that you have an idea of what you expect a



"Traveling is like my main expression for actually writing. I think places and people are the most important thing..."

country to be like and, like 'Suburban Berlin', I wrote that song before I'd been to Berlin. Tokyo is the only song that I wrote about a country after being there."

How did David like the Japanese?

"The Japanese or the country?" he asks, seeming to get in the same geographical muddle as this reporter.

The Japanese. "I liked them a lot actually. They've got an endearing quality about them. I don't know ... they're just so different from anybody else, any other race of people, than any country I've ever been in."

Having gotten this far along, it's time to pop the big question. Which is: "Since you named the band Japan, have you been intrigued by the Japanese since you bought your first transistor radio?"

To which David replies: "No, no way. That happened to be a coincidence."

A coincidence! What, that they named their country the same as you named your band?

"The name at the time didn't have anything to do with the country. That was just to confuse people. But now that we've been there it's had a great influence on me and on the new album. Some of the writing, the country had a big part in that."

NO LEFT TURN ON RED

Japan are currently at work on their new album. Which, if we've got this straight, is their fourth album, although it will be only the second of their albums released in the U.S.

"The first U.S. album is really just a collection of songs which we'd been playing for about a year. I don't like the first album, I can't listen to it. But the second album has a feel — not a concept — but a feel about it, because it was written in three months and went straight to the studio with only about four songs and finished writing in the studio. I think the second album is definite. It's a definite statement, I can still relate to that album. The first album I can't relate to. In fact, the first album I grew out of just as we finished it."

David has run into the classic situation, that songwriters have twenty years to

write their first album and three months to write their second album. He found that to be positive rather than negative. "Right, it's just that once you've got so many songs you've been playing for some time you feel the need to get them down. And once you've got them down you can forget about them. But you can't put them out of your head and start writing for a new album, I've found that very hard. But as soon as we'd finished recording it, it felt like, okay let's write the second album. I think it'd have been a lot better if the second album was released first. I mean if we'd skipped the first album like."

ROCK & ROLL COMBAT ZONES

It's not easy to be in a rock and roll band these days. Times are tough. Record sales are slumping, new bands aren't selling as many tickets as they used to. Record execs are giving up their expense accounts and flying tourist. Is David conscious of how difficult it is these days?

"I'm aware of the fact that it can be hard," he says. "But I don't really concern myself with it. I don't feel that's a problem to me, because the reason I do this, and the enjoyment I get out of it, would be actually in the recording and writing. Being able to put down exactly what we do on record. It doesn't really bother me how many records I sell as long as I've got an audience."

"The record company in England have been really good to us in a way. They've got bands that sell commercial records, disco records. So they've got a lot of money and they're putting it into us without getting much back. Besides a few countries. They've been quite understanding, in fact, that they've got enough money to put into a band to let them be creative and not earn back as much as most of their commercial artists. So it's been very useful."

BAND ERA, BAND IMAGE

Not since the New York Dolls has a band looked quite so colorful (and this includes the color of their hair, make no mistake) as Japan. Is this a studied look, or just the way they all woke up one morning...

"We've been dressing up, looking weird

since we were in school together. We did this long before we were in a band. That's really what brought us together, the fact that we looked pretty different from everybody else at the time."

Have they found somebody to go out and get them coffee since none of them can venture out on the street?

"In England, yeah."

FINALLY, BACKGROUND FILL IN

How long has Japan been together and all that interesting stuff? How did this happen?

"Well, basically bass drums and myself actually couldn't play when we started. We just sat down and decided to form a band before we could actually play. Starting from then it took us about four years to get to where we are."

"That's like starting from nothing, building up from nothing. But as a band, as we stand now, we've only been together for two and a half years."

Did David always want to be a lead singer-songwriter?

"Not really. I never really thought about it. I never had other careers in mind. I just never featured the idea of being a lead singer in a band. I don't picture doing it for very long. I just like any sort of self-expression — that's the most important thing. You can do that in many ways, but working in a band is the best way to work it with a group of people."

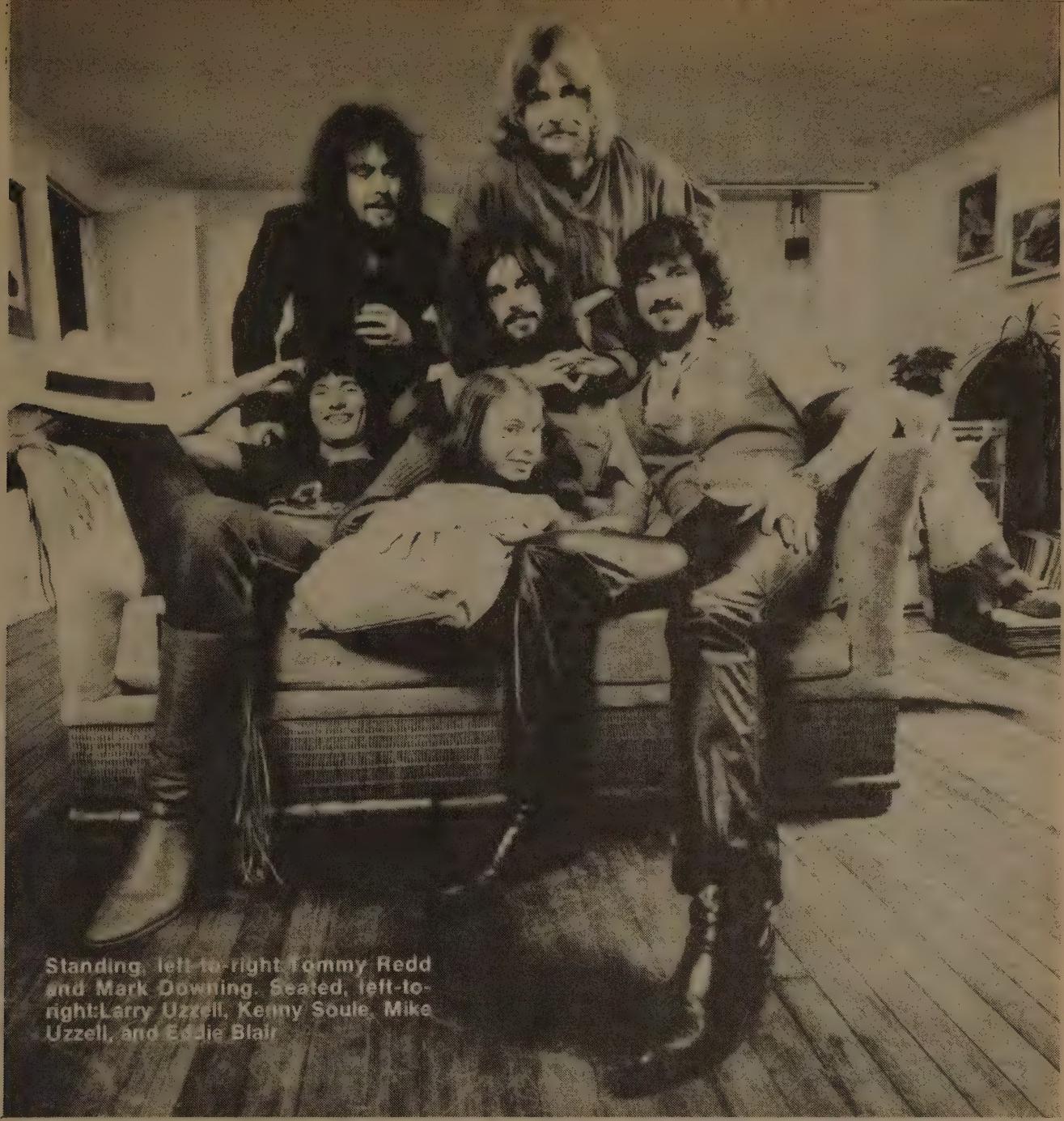
"I'd like to do as many different things as I possibly could. I don't think it's even necessarily true that I want to stay in show business. Any sides of the arts — I'm interested in painting, acting, but in the band everybody's got like side things that they like to do. It's just that working together as a band is the most important thing at the moment, so we don't have time to expand on all the other things we'd like to do. But when we feel this is over we can start working on the other side of things."

"I wouldn't like to be that definite about what's going to happen in the future because once you start making plans you stick to a routine. This just goes on until we get bored."

(continued on page 58)

(L-R): Steve Jansen, Mick Karn, Rob Dean, Rich Barbieri, and David Sylvian





Standing, left-to-right: Tommy Redd and Mark Downing. Seated, left-to-right: Larry Uzzell, Kenny Soule, Mike Uzzell, and Eddie Blair.

NANTUCKET: HEART THROBS AND HUMAN ENERGY

"If you wanted to make any money at all in North Carolina ten years ago you had to play R & B," says Kenny Soule — drummer for Nantucket, one of the southeast's most dynamic concert bands. "So they (Larry and Mike Uzzell, Mark Downing & Tommy Redd — the band's original members) had

this group called The Stacks of Gold after the record label Stax, and they started playing R&B.

"They had a black singer and they'd wear tuxedos, they had a horn section, they did big steps and changed suits after every set and they did a big medley of

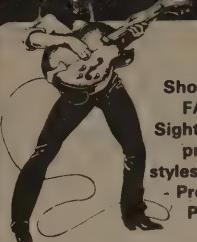
Motown hits."

But as groups like Chicago, Blood, Sweat & Tears, Grand Funk and Black Sabbath became more popular in the south and the demand for that kind of music grew, The Stacks of Gold changed their image. No more black singer, tuxedos or steps — the kids wanted to rock and the group was ready.

In 1971 they changed their name to Nantucket Sleighride (after a song on a Mountain album), later shortening it to Nantucket. By the time Kenny and Eddie Blair joined they'd progressed to Johnny Winter-style rock and it wasn't long before they began playing original material; a move which Kenny feels started them on their road to success.

"Ever since we started playing our own stuff we really started kicking ass," he says. "It's something about playing your own material, the confidence factor seems to really come into play. We've been doing our own stuff for the past four or five years."

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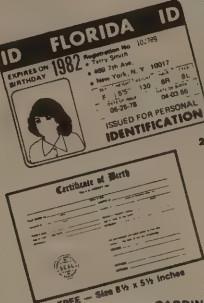


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"We can be a teen band, the ladies go wild over Mike and Larry..."

Confidence isn't something this group lacks: since signing with Epic in 1977 (they chose that label over other offers because of Epic's track record in breaking new groups), they've built a reputation as the band to beat onstage. As an opening act, Nantucket has given such prestigious groups as Boston, Foreigner, Cheap Trick and the Doobie Brothers a real run for their money, but despite the accolades Nantucket is no household word.

Are they discouraged?

"Most of the time I think it's going just the way it's supposed to go," says Kenny. "I don't think we were ever meant to be an 'overnight success'. Everything we've done has taken a long time, it's always been slow and steady — that's always been the way everything works with Nantucket. Sometimes we'll go 'why isn't this happening and why isn't that happening, why aren't we on the charts' or something like that but it's just part of the game right now."

"It isn't like we're getting discouraged or anything like that," he adds, definitely not. More and more people are starting to like us. It dawned on us a few years ago that we are going to do it and even if it takes five or six albums it's okay because we love what we do, we love playing for people, and we make the audiences ecstatic every night we play. We're not that impatient."

"We're doing more 'Special Guests' now and in some spots we can headline in 2 or 3,000 seat places. We've been opening a lot all along and even then it's a lot of fun..."

Onstage, much of the visual attention is focused on Larry and Mike Uzzell, known affectionately as The Heartthrob Brothers because of their good looks and teen

appeal. Tommy Redd, the mysterious looking one (some say he was born dressed in black and wearing dark glasses), is the terror behind Nantucket's good boy exterior.

"I see a whole lot of different colors with Nantucket," says Kenny. "We want to reach as many people as possible, we just want 'em all to come. We can be a teen band, the ladies go wild over Mike and Larry, and we can appeal to housewives who sit around and watch soap operas too."

"It's really a nice pleasant variety: usually the younger kids are right down front screaming and the further the rows go back I guess you could say the older the audience gets. It's a pretty mixed group..."

Kenny feels that their greatest strength is "human energy." "Down-to-earth lyrics and a backbeat that won't quit. And a lot of sex," he laughs. "We're pretty sexy."

Tommy writes the tunes and a quick glance at some of the titles will give a pretty good idea of what he has on his mind. "So far most of the songs have been about girls," says Kenny, "but there's a couple that aren't. 'Is It Wrong To Rock & Roll' is not about girls. Tommy likes to write about stuff that's common knowledge, that everybody in all walks of life can identify with so whether you're a plumber or an executive you still want to get some pussy, as he says."

"They talk about male and female relationships from different angles — some of them are 'Oh you broke my heart' and some of them are 'Get out of here bitch.' others are 'I love you more than anything' so I think there's something there for everybody."

Tommy's a funny guy. Not only did he

glue pennies all over his guitar ("the guy in the crew shines it every night," says Kenny. "Now he can say his guitar is in mint condition."), but some of the band's funniest stories can be attributed to his zany antics. Like the time he almost sawed off Ace Frehley's arm when the band opened for Kiss: a tale Kenny says is a "real exaggeration."

"Tommy had been drinking whiskey, so he was in a different zone for sure," Kenny laughs. "It was like Dr. Jekyll and Mr. Hyde — he was not himself. He had been out to a disco with some friends in Greenville, South Carolina and he came back into the hotel bar where most of us were. He had a hand-saw with him and he started to saw one of the tables, it wasn't Ace's arm — he was just standing over there. Tommy sawed a glass lamp and he started to saw one of the tables, we put a stop to it. But it was funny, everybody was laughing about it.

"I wish you could be around us when we're just goofing off. Even though we're all over 25, a lot of times we act like we're 18 — we do have a lot of fun. Some of the people in the band have an unreal sense of humor, Tommy being the foremost — he's a cross between a farmer and an astronaut. He's really something."

Now that Nantucket has released their second album, *Your Face Or Mine*, they're back out on tour and having a good time.

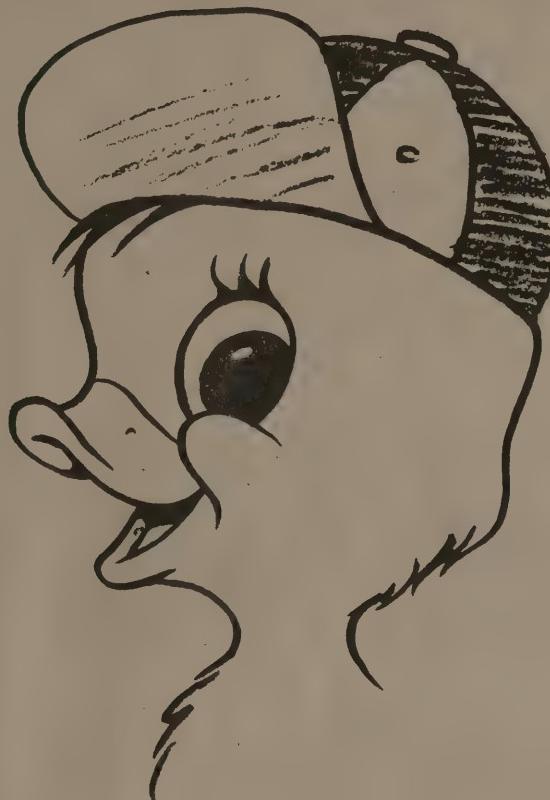
"It's communication," says Kenny. "There's something about playing music, especially physical music which is more or less what rock & roll is to me, there's something about it that can't be described — it's just the essence, it's really magnetic. It isn't like if you're studying classical music and you've got to go into the practice room and then go play for your professor, it's definitely not anything like that — I've done many years of that. It's a lot different, it's more for the common people, mass communication. Get off your ass and rock. Do it." □ Deane Zimmerman

ROCK ACTION



CAPTION We always knew rock stars had a good time backstage before after and during the show, and this photo sure proves our point. When Nantucket opened for Kiss during their Florida dates at the beginning of the Kiss world tour, Mr. and Mrs. Meat Loaf dropped by behind the scenes to catch all the action. And the result was this photo which features from left Nantucket guitarist Tommy Redd, Nantucket keyboardist Mike Uzzell, Meat Loaf and his wife Lesley Meat Loaf.

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All material recorded on the Epic label. □



ROCK-ACTION



CAPTION Bram Tchaikovsky is really 28 year old Peter Bramall of Lincolnshire, England. He's had some hits in the UK with a band called The Motors and then with a group named Battleaxe who subsequently changed their name to Bram Tchaikovsky as did Peter. (Are you following this?) Bram is on Radar Records and the line-up of the band is from left to right Keith Boyce (drums), Bram T., Dennis Forbes (guitar), and Micky Broadbent (guitar, bass, keyboards). Bram describes his music as 'just rock 'n' roll — our version of what rock 'n' roll is. I don't want it to be any more than that, I'm not looking for anything clever. Just rock 'n' roll."

ARE YOU A ROCK AND ROLL UNDESIRABLE?

In California They're Still Afraid Of Their Children

The Starlight Bowl in Burbank, California isn't resounding to rock melodies these days. In fact, the sound of music in Burbank isn't rocking at all. In a move that's right out of the 1950's or Iran, however you look at it, a series of concerts scheduled for the Starlight Bowl was cancelled by the Burbank City Council.

Burbank Mayor Dan Remy was quoted in the *Los Angeles Times* as saying, "Rock draws an undesirable crowd to the city. We just don't need that." Which makes one wonder if the mayor also doesn't need the income from local industries which include at least one major record company.

A tape of the June 26, 1979 Burbank City Council meeting, during which concerts by The Patti Smith Group, Todd Rundgren, Blue Oyster Cult, Jackson Browne, and Roxy Music were disapproved reveals that Councilman James Richmond stated: "In looking at some of the police backup, I note that one of the groups that was talked about tonight the police department has suggested that it would draw a mostly homosexual crowd. In fact, there are two such groups

that would draw, per the police reports, a homosexual group. I really don't think that's what we want in town. The others would draw a long list of anti-nuclear demonstrators, dopers, hard rock... It's an incredible combination of horrors."

Patti Smith, whose concert was rescheduled for the Hollywood Palladium, issued the following statement in response to the Burbank blacklisting: "I am very sorrowful about the behavior of the City Council of Burbank in refusing to allow the Patti Smith Group to perform a concert there because they object to the personal and political convictions of our audience. As I do not judge the children of the councilmen and the citizens of Burbank, let them not judge mine."

"It is hard to believe that in America the use of a public facility for a performance can be denied on the grounds of the personal prejudices of a few city councilmen. Who will be the next to be banned? Does it start with this audience and then move on the racial and ethnic groups? Who will determine? This is a dangerous

"It is hard to believe that in America the use of a public facility for a performance can be denied on the grounds of the personal prejudices of a few city councilmen."



John Goldsmith

precedent and contrary to the very essence of this country.

"I do not wish to be labeled as anything except as an American artist and allowed to present my work to whomever wishes to come and experience it. I am saddened that because of the bigotry and prejudices of a few, I will not be able to perform for the people of Burbank."

"When I pledge allegiance to the flag of the United States of America, and state the words, 'One nation, under God, indivisible, with liberty and justice for all,' I mean these words with all my heart. I feel that the people who have prohibited me and the other performers from performing do not truly understand the meaning of these words." □

CAPTION

These are the B-52's. Not the airplane, the hairstyle, and more recently the rock and roll band. In fact, the band explains their name, "A B-52 is the Southern slang term for a smooth, large, high bouffant hairdo." The band got together in Athens, Georgia, although two members are from New Jersey. From left to right they are Cindy Wilson (vocals, percussion, guitar), Fred Schneider III (vocals, organ, keyboard bass, guitar), Keith Strickland (drums, percussion), Kate Pierson (vocals, organ, keyboard bass, guitar), and Ricky Wilson (guitars, and Cindy's brother). They got together in Athens, Ga., one night during October 1976, after tropical drinks at a Chinese restaurant. Now they have a recording contract with Warner/Reprise and a strong underground following.

ROCK-ACTION



George Duffey

BLONDIE: A WALK IN THE PARK (A KISS IN THE DARK)

Blondie took some time between recording their latest album and starting out on tour to make a hometown appearance in New York's Central Park. On hand to cheer the band on were thousands of Blondie fans who've been turned on to the band since their first big hit, "Heart Of Glass", as well as Blondie cult fans who remember the good old days when the band first started out as part of the new wave at Max's and CBGB's.



CENTRAL PARK

As Clem Burke pounds out the rhythm, Debbie Harry, Nigel Harrison and Chris Stein rock out to welcome the sold-out crowd to Central Park.



Debbie started the show in a lot fancier dress than she ended it, and we also heard a rumour that Chris Stein borrowed that hat from David Johansen!



Debbie gets down to basics as the band plays tunes from their first two albums.



The crowd screams for more, and Debbie gives it to them.



Frank Infante and Debbie hit a high note together.



Debbie strikes a cheese-cake pose as she leaves the stage after a standing encore from her fans.



The stories are true and
there's even more.

REO FULL SPEED AHEAD WITH HIGH ENERGY ROCK

The two main facts I knew about REO Speedwagon before I talked with lead singer Kevin Cronin were that they're really big all over America (except in L.A. and N.Y.) and wherever they go, mayhem follows.

If autobiographical information sent out by public relations companies can be trusted, this band is comprised of some of the funniest, or most outrageous, people in the business — depending on your point of view.

There's the story about their \$50 used limousine with rear wheels that fall off, the plane dubbed the Flying Tuna (after their *You Can Tune A Piano But You Can't Tuna Fish It*) and their beer-drinking pilot who reportedly flies to the

wrong cities, the hotels that have objected to the group's writing messages on the walls with ketchup, the time the guys saw some ducks in a pond and took them home for their bathtubs, and the picnic they once threw in a motel parking lot. My favorite is the time REO was on a commercial airliner departing from New York City when Kevin suddenly stepped to the front of the cabin, picked up the intercom microphone and, impersonating the pilot, pointed out sights such as the Grand Canyon on the right and the Great Pyramids of Egypt on the left.

"The stories are true and there's even more," says Kevin. "I'll tell you what it all comes from, the humorous and the

crazy end of our band. On the road you're living with the same group of people constantly and touring as much as we have over the years, and as much as we still do now — we'll go out for 5 or 6 weeks without a break, it's just a matter of keeping it fun.

"I read one bio they put out and I certainly hope that's not the one you saw, we asked them not to use the one that I'm hoping..." Kevin trails off, laughing uproariously. "Did it say anything that I'm tall, spindly and phrenetic?"

No, the one I have says he gets revved up so high that it probably takes him a day to settle down, and as we continue talking there's no doubt that Kevin's not your laid-back tree. "I do get pretty excited."

he admits, "that's one of the things about our group that's sustained us through the years is the energy that we put out onstage. We've actually always had that, that's been our strong point. I don't know about 'it takes me a day to come down' — I do get excited when I play and I get excited even when I'm talking about a record that we've made. I'm a pretty excited person in general, just cause I have a lot to say about things."

For those readers who haven't yet succumbed to the REO magic and don't have the particulars at their fingertips: the band is, in addition to Cronin, guitarist Gary Richrath, pianist Neil Doughty, drummer Alan Gratzer, and bassist Bruce Hall, who joined the group in 1977.

REO Speedwagon began as a college band in Illinois and graduated to the concert circuit in 1971. Two years later they were selling out 12,000 seat halls. In the past five years, REO has toured almost constantly, performed for more than 2.5 million fans and grossed 12 million dollars.



Signing with Epic in 1971, they released their first LP that year. Six albums later they scored big with their live You Get What You Play For and it's been gold and platinum ever since.

Now the group is back out on the road in support of their latest album, *9 Lives*, and will visit more than 50 cities throughout the U.S.

"A big part of our appeal is that we actually are having fun onstage," says Kevin. "A lot of bands seem to be having fun onstage but we are and I think that's the thing about us, besides the fact you've got to have the songs and the finesse and all those things that we've acquired over the years. Our strongest point is that we are having a good time... There are some good senses of humor within our band and everyone of us has totally different ones. It's funny but that is one of the things that's kept up going all this time; we actually do have fun onstage and offstage."

"I get the feeling from some bands that it's kind of a put-on on stage and that offstage they

"I do get pretty excited ... I'm a pretty excited person in general, just cause I have a lot to say about things."



all go to their separate hotels and take separate limousines to the job. We actually get along well on the road and I think that carries through in our live shows. I think it's another reason that our live album did so well after such a long drought of hit albums, we'd never even had a gold record before our live album came out and that kind of captured that energy.

"That energy onstage is like bigger than life and we keep it going offstage. Here's the thing about it," he adds, barely stopping for breath, "the thing that makes it even more crazy is that when you're in a different city every day and you know that the promoter has you booked in and you've sold maybe 10 or 20 thousand tickets in each town — even if you do something a little outrageous, like picking up a telephone in a 747 and announcing weird instructions to people, I would as a normal person probably get thrown in jail, you know what I mean? But somehow I get away with it because if I get in trouble then



Neil Doughty

the lead singer isn't going to make the show that night so it kind of makes you a little more childlike and it takes your fear of the Lord away cause you know that no matter what happens, you can get out of it...

"We just do silly things that really don't sound that funny as I'm telling them to you, but at the time we're doing them it's really soothing to keep ourselves laughing. It's not

like we're really hurting anyone by it, no one's getting physically injured or anything — it just kind of comes out of us, I think it's good therapy on the road.

"You can take the road from two different outlets. You can take it like 'God, what a grind, I'm away from home all this time,' or you can go out on the

(continued on page 59)

BLUE OYSTER CULT STEP THROUGH THE LOOKING GLASS



Allen Lanier Reflects On Reflections

In announcing the release of the latest Blue Oyster Cult album, *Mirrors*, the band's record company pointed out that this is the first album they've recorded in Los Angeles as opposed to New York. When we talked to BOC Allen Lanier about the current state of the band and the new album, we asked him if it actually makes a difference where an album is recorded.

"It only makes a difference in the sense of getting out there and getting away from permanent family situations, although

most of the guys had their wives and we had apartments out there for a month and a half," says Allen. "But to that degree it was kind of nice to be off some place with one project in mind, as opposed to having everything that goes on at home."

"Like not having to mow the lawn?" "Yeah, right." Allen laughs. He is relaxed, casual during the interview. Willing to speak about the band and its fortunes from a viewpoint that is more intelligent and coherent than your average rock &

roller, but with the faint undertone of wonder as to why anyone wants to talk about something that only exists when the band is plugged in and charged up to 120 volts AC.

Mirrors is an interesting album. It seems consistently, and determinedly, rock & roll — which is admirable at this point in time when most bands are falling by the wayside. It's very harmonic in terms of vocal harmonies. And then the sense of strings and other things, but done



Arthur D'Amato/3DRETNA

only within the context of rock & roll.

Having recorded a number of albums, does Allen have an overview when the band starts an album of knowing what it's going to sound like when it's finished?

"Only to a degree," he says. "Only to the degree that the material is written and we know the basic kind of attitude we want from the songs. Actually, one of the more enjoyable things about doing this record was getting into the studio and just taking each song for what it was worth."

The songs do have a real sense of continuity. Allen says it's hard for him to explain how and why the album came out that way. "I was really worried about that. But then, I've always been worried about that on Blue Oyster Cult albums because we have so many different writers. Some people say it has amazing continuity, some people say no. I think one of the big

reasons is because we continue with the guitar work, everything is built around that. Especially, Donald (Roeser) being such a fine guitar player, he did some amazing work on the record.

"I think that basic guitar texture is still there. I think it's still like the focal point of the band."

The guitar playing is indeed hot on *Mirrors*. The playing seems very well arranged, even on songs where there are just little guitar melody lines woven between the vocals.

Besides the jaunt to Los Angeles, another difference between *Mirrors* and earlier BOC records is producer Tom Werman. Allen says that working with Tom effected some differences between this and previous albums. Not only during the polishing up process of putting the songs down on tape, but in forming the

record.

"The basic arrangements are all written by the band, as they always are, but it was a great pleasure working with Tom. To me one of the keys to a good producer is you get a song to a certain point and he says, 'Well, you know, look we can do a little bit more here and that will really tie it together.' That kind of sensibility."

Despite the fact that Tom was the first outside producer the band has worked with (earlier albums were the work of Sandy Pearlman and Murry Krugman, BOC managers-producers-visionaries), Allen reports no trepidations about the switcheroo. "Not after I met Tom," says Allen. "We decided to work with an outside producer because we had the idea of working in a different environment. Sandy had a lot of other things to do and how many records have to be done together — about six or seven. Sooner or later you sort of get to a point where you sort of feel like you've tapped each other's brains."

"The band always had an in-house philosophy about things. We always had trepidations in the past about, you know, you go out and hire Roy Thomas Baker and you'll get a Roy Thomas Baker album and that kind of stuff. People didn't want to deal with that kind of situation. But when we met Tom it just clicked. I don't know how to describe it, really, it's like he entered into the whole framework of the band really well."

This switch of producers has resulted in a record that Allen admits sounds different from earlier albums. "Because of Tom and because of the tremendous engineer we had, Gary Ladinsky. Yeah, I think this record very, very good."

At this point in rock, bands have to make albums that no matter what the aesthetics are, there has to be an audio accessibility that wasn't necessary in the past. No matter how complex and involved the music and message is, smart acts are making sure the listener can hear everything, can audibly identify the pieces. "I still find that in Europe that's not true," says Allen. "Europeans don't generally listen to records on the systems that we do here. I mean, every kid in America seems to have, you know, huge Pioneer speakers and that stuff. And in Europe still one of the favorite records is the old *On Your Feet, Or On Your Knees*, double live album. To me that's probably one of the worse sounding records we ever made. America's like so ... you know everybody's audio oriented."

We also understand that Europeans clean their records from time to time. Allen laughs.

"Although I will say, I think the California studios for some reason tend to put out a cleaner sound than New York studios, don't ask me why."

Part of the Blue Oyster Cult sound comes from the fact that so many different members of the band contribute songs to the total. How does the band handle so many guys writing songs?

"You argue a lot," says Allen with a bemused tone. "Everybody brings in material and you sort of throw it in and everybody goes aw it sucks or I like that. We put nine songs on the record and we had about twenty some odd songs. Everybody had their favorite hates and likes. In that case that's when we gave it to Werman, or before we'd do it with any producer, try to let them sort of politically handle that."

Actually one of the more enjoyable things about doing this record was getting into the studio and just talking each song for what it was worth.



Michael Putland/RETNA

Does Allen bring back the same songs for the next album if he's convinced the song is great and nobody else believes in it?

"I tried that once three times. I didn't get anywhere," Allen is amused. "It's still a great song, they don't know what they're missing!"

"But there's a different thing about songwriting. It's not always which song could be a great song, but it doesn't necessarily turn out to be vehicle for Blue Oyster Cult."

Now when Allen does have a song accepted. He interrupts. "Accepted! It sounds like the National Song Contest!" How do the other members of the band affect the final song? For instance, on *Mirrors*, Allen wrote two songs, "Within Me", and "Lonely Teardrops". "It's funny, on those two, the band had a lot to do with that because I brought those in fairly late in fairly raw form and everybody seemed to like them a lot. Then it was a question of just hashing them out in rehearsal and in the studio. 'Within Me' was done almost entirely in the studio. It was nothing but the changes and the lyric and vocal. We had to add the arrangement for that. 'Lonely Teardrops' I had a fairly good idea of the arrangement I wanted on it and it came pretty close to that, although we did some alterations on it. We alter everything, but everybody has a basic idea of what they want."

As a keyboardist, does Allen have an advantage over the members of the band because he can work out all the parts at home? "No," he says, "because everybody else in the band plays everything."

Allen plays keyboards and synthesizers

in BOC and has a home studio set-up that allows him to work out intricate parts. But he makes no claims to being a synthesizer wizard. In fact, he evinces little interest in the wonders of the electronics he uses — giving the impression that the circuit boards are more of a pain in the neck than marvels of modern ingenuity.

He does allow that some of the work done with synthesizers produces what he describes as a 'sonically seductive sound'. "You remember like in old rock and roll records when they used to just like limit the shit out of everything and the drums almost didn't sound like drums, they just sort of pumped the speaker, even Phil Spector's records, even though it's obviously a drum, it's processed to hell. It's a pounding rather than a drummer. I like that kind of stuff although it tends to bore me because there's not a whole lot variation you can do with it."

"Synthesizers have to basically imitate other instruments. There's a thing about temper and texture of known instruments that people don't seem to want to get away from. I'm talking about hearing everything, you know, horns and all that sort of stuff. Although I suppose that given long enough people will have forgotten what a real horn is. But I don't think so. It's hard, it's a very difficult instrument to make sound human, so to speak. Although it seems like in disco people don't particularly care about the human element."

Allen doesn't see (or hear) the synthesizers as the new violin or piano of the 20th Century. "Not really. It is in a way. I mean, I use a synthesizer string section all over the record instead of real strings.

Because the world is such science fiction sounds are more oriented to more scientific sort of sounds. As a matter of fact, I was thinking about that just the other day. It's just like in writing. You know, somebody like William Burrows you don't see much writing talking about the smell of trees and all that kind of stuff because people don't even know what they smell like anymore. The whole world is science fiction, so synthesizers make a lot of sense in that regard."

Does the band turn to Allen because of his synthesizers when they need violin parts or two hundred marching trumpet players?

"Yeah, and I give them a bill as if I was a union player," Allen laughs. "Everybody has ideas, and they say I can hear this sound and they say, 'Well, you can get this out of the synthesizer, right?'"

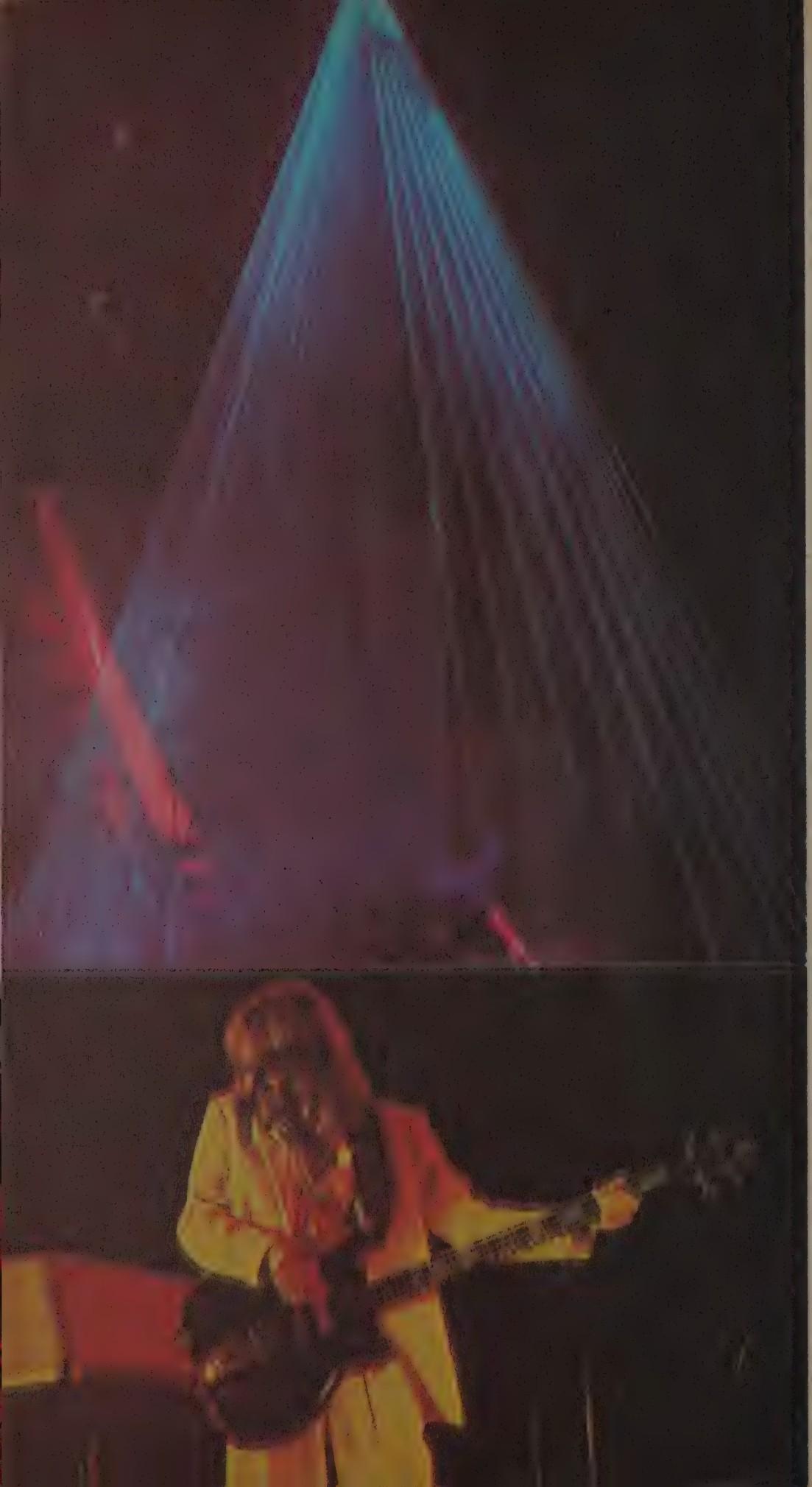
Back to *Mirrors*, Allen explains what prompted the title for the album. "It was a title of Donald's song. We just took it off the song. You know, mirrors. I thought it fit in the sense that the album was just ... probably more than any other record we've made (Allen laughs and says as an aside 'Such an easy use of the word'), such a reflection of everyone's personal writing and style. It's probably one of the least conceptual records the Blue Oyster Cult ever made."

With the album being reflections of the various members' talents and thoughts, it is interesting that the album has a unified sound, the guitars seeming to hold everything together. "Like I said, Blue Oyster Cult is a guitar band, always will be," says

(continued on page 61)



D.
ATTWELL



about Zeppelin and the new wave: "I always said something would come along and surprise everyone while we were sleeping. I mean we did it in 1968, didn't we?"

Knebworth is the site of one of the stately homes of England, and its owner, Lord Cobbold, rents the land out each year for this pop festival. Recent performers have been the Rolling Stones, Allman Brothers, and the Tubes, but only Zeppelin were big enough to sell out two shows, without advertising any support groups. Still, a full day's music preceded Zep's set, with bands like Chas and Dave (a local group), Southside Johnny and the Asbury Jukes, Todd Rundgren and others receiving merely polite applause. It was Zeppelin that this crowd came to see.

Zeppelin went onstage to a thunderous ovation at 9:40 p.m., and played for three and a half (count 'em) hours. Large rear screen video projections made it easier to see the band, and the laser effects — a green pyramid that totally surrounded Jimmy Page during "Dazed And Confused" — were all new to the English audience.

So were some of the songs from the new album, the Elvis Presley-like "Hot Dog", and a real Zep rocker, "In The Evening". The remainder of the program was all familiar Zeppelin material, including "The Song Remains The Same", "Kashmir", "Achilles Last Stand", "Rain Song", "Nobody's Fault But Mine", "Trampled Underfoot", and of course, "Stairway To Heaven".

It was quite apparent, seeing this concert, that Zeppelin have not been influenced one whit by current musical trends. They did no disco, there was not even a nod to the new wave — with the exception of the more conservative clothing they wear onstage. Gone is Jimmy Page's white satin popstar ensemble, embroidered with dragons. In its place is a simple blue silk shirt, and baggy cream colored trousers. Robert Plant still partially bares his chest, but wore a black and white polka dot shirt and tight, black velvet trousers.

Inevitably, there were the reviews that claimed Led Zeppelin to be the last irrelevant dinosaurs of rock, that it all seemed like one giant step backward in time.

But for Zeppelin, and for the crowd that cheered them back for three encores, the experience was an exhilarating one. After the show the band was soaking wet, emotionally drained (Robert seemed to actually be crying), and extremely pleased with themselves. □

NICK LOWE'S OPINION OF ROCK

"Take It For Now And Forget About It"

by Deane Zimmerman

Trying to keep track of Nick Lowe is like trying to scoop up mercury from a broken thermometer.

As any combination of musician, composer, producer Nick has left his talents to such Britain rockers as Brinsley Schwarz, Dave Edmunds, Dr. Feelgood, the Damned, Graham Parker and the Rumour, Elvis Costello, the Pretenders, and Mickey Jupp.

But unlike some of the musicians he's

been associated with, and others from his native England who he hasn't worked with, Lowe doesn't take himself, or the current music scene, very seriously. In fact, he has contempt for those who do.

"How can anybody take the pop music business seriously, you know it's pathetic," he says. "It's a lot of fun, I love being involved with it but how can a musician take it seriously? Because you're just a lump of meat anyway, pushed

around and as long as you realize that then you can have a lot of fun out of it."

"But as to thinking that you're making any kind of great crusade that anyone's going to take any notice of, really — that's ludicrous because you've only got two or three years. Thank God I've got other things I can do; I produce records and write songs and things like that so it doesn't really matter if I don't exactly set the world alive with the live performance.

"That's why I can't take all this, — I'm just amazed that anyone's particularly interested in what I've got to say really cause the stuff I do is just — it's garbage. It's just supposed to be taken for now and then forgotten about."

"Anyone who thinks they're making some kind of heavy relevant statement that's going to be debated about in 20 years time is laboring under a complete misapprehension."

Nick was on tour with Dave Edmunds and Rockpile and since his new album was out (*Labor Of Lust*), he was talking to the press. Edmunds also had a new album, but he did the interviews last tour.

Sitting in CBS' executive offices shortly before their Dr. Pepper Festival date in New York's Central Park, Lowe sipped wine and answered questions.

HP: Do you think of yourself as an English George Clinton?

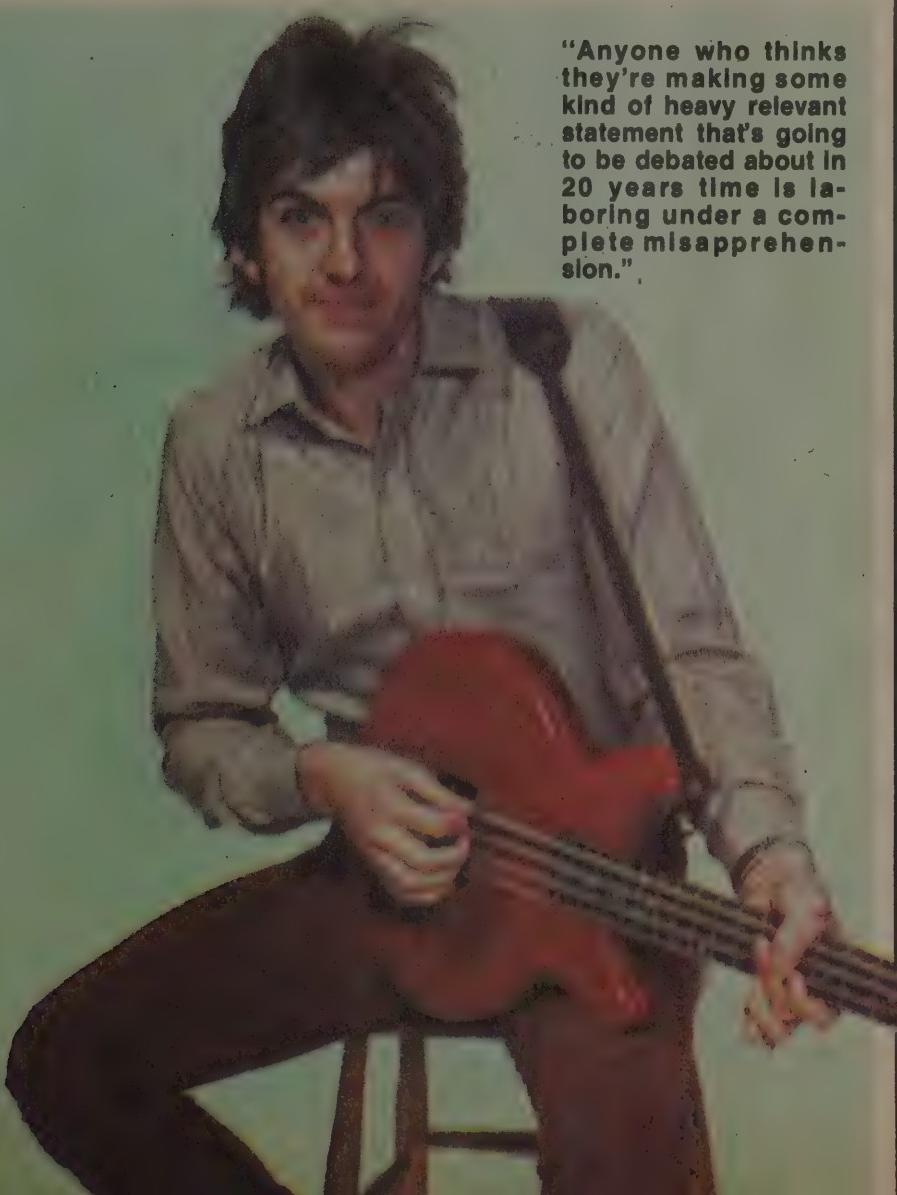
Lowe: Oh yeah, I've heard about him. I'm not that familiar with him, that's who Ian Dury models himself after...

HP: I meant that in the sense that George has a group Funkadelic, he also has Parliament, he produces, he writes, sometimes they're onstage as Parliament, sometimes Funkadelic...

Lowe: Well, he works much harder than me I think. I think that's the difference, I'm just too lazy really to work that hard. I suppose I do work hard but it's like some people like to collect stamps in the evening — they work in the pharmacy all day and then they go home at night and collect stamps. I feel like someone who's being paid to collect stamps. My involvement in the music business is like a hobby to me and as I say, I'm surprised that people A: want to hear my opinions; and B: take any notice of them. I'm stunned by that.

HP: Are you amused?

Lowe: Oh yeah, don't get me wrong — I'm in no way some sort of hermit or Van Morrison type, you know — I want to be



alone'. I'm not in the slightest bit like that, I love it all, but I'm surprised. The more I tell people what a fraud I am the more interested they seem to be in what I have to say ... Listen, I'm getting away with murder here.

HP: What do you think you're getting away with?

Lowe: I'm bluffing everybody like mad that I'm some sort of wonderful artist and I'm not at all and the more I tell them the

more they think I am. I don't think I'm doing anything that anyone else couldn't do, except that I'm doing it. That's about it.

HP: Isn't that just a game? If you say you're nothing, then people say you're great, but if you said you're great, they'd say you're nothing.

Lowe: Exactly, exactly. And the more I do it; in fact, I do it all the more now. I mean, they'll suss me out sooner or later, but I

just bought a great studio, I can go into a restaurant with a few of my mates and buy them all a meal, I can go and buy a pair of shoes ... It's just a game and I love it to death. I love everything about it, the phoniness about it and everything.

HP: What if they finally catch on?

Lowe: I'm surprised they haven't done it already. I'm living on borrowed time as it is.

HP: Is it as much fun for you to work with Elvis Costello as it is to record your own album, or go onstage with Rockpile?

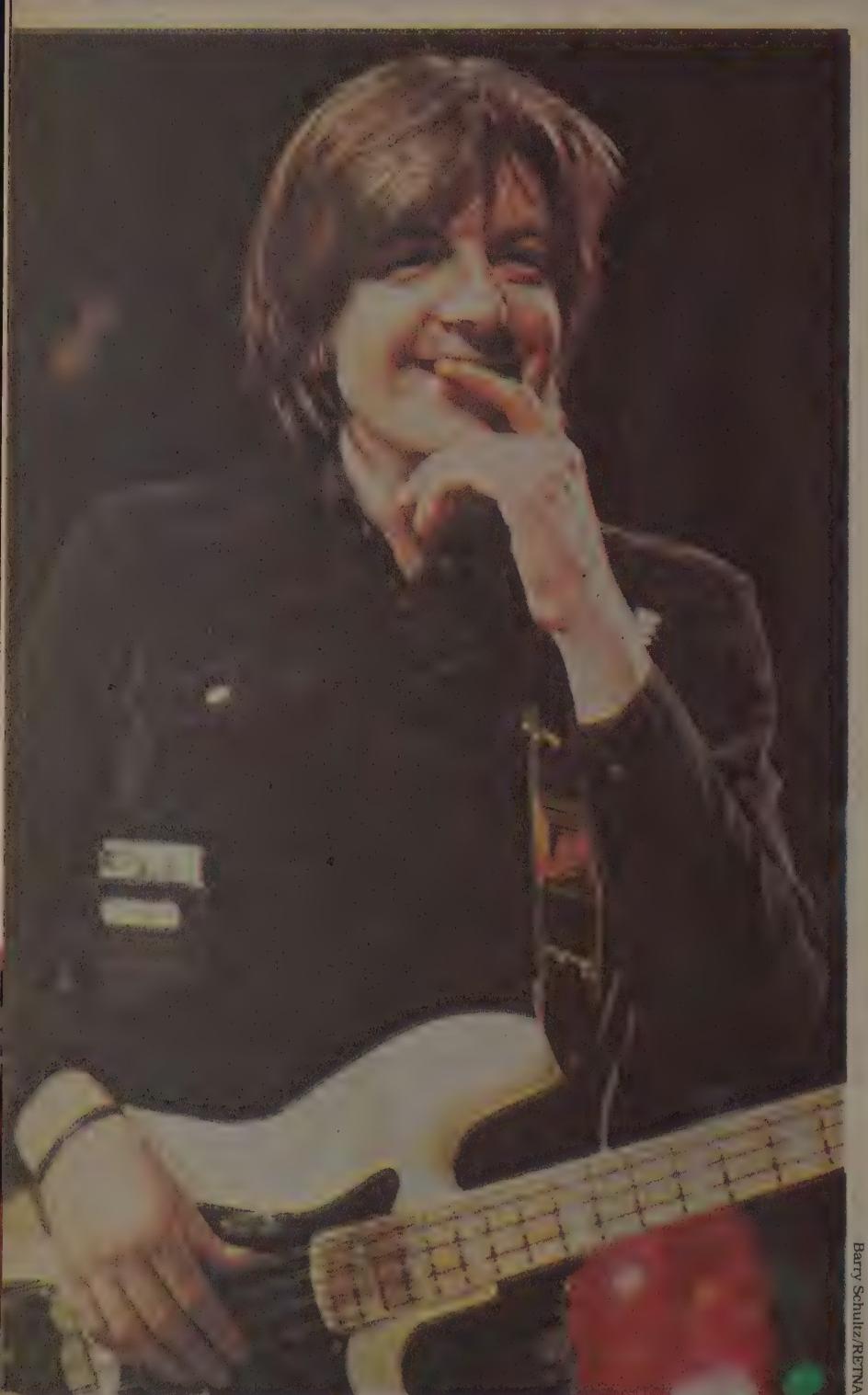
Lowe: I see no difference in it at all. Whatever at the time I'm interested in doing, I do, and at the moment I'm interested in being a member of Rockpile. People are confused by this Dave Edmunds and Rockpile, and then three months later it's Nick Lowe and Rockpile — our objective is to actually make Rockpile records with the same lineup, like the Beatles in reverse — not that I'm comparing us with the Beatles, but in my opinion I don't think that anything that the individual members of the Beatles have done since the split up is as good as the best stuff they did as the Beatles. All of us are of the opinion that when we get to be able to record as Rockpile it'll be better than anything we've done as solo people.

HP: What's the difference between your album and Dave's?

Lowe: Well, for instance — I'm the main songwriter of Rockpile and I write lots of songs, a lot of which — in fact some of the best ones I write I can't do on my album, because if you do an album of your own you have to sing the songs and I'm not really a very good singer while Dave and Billy (Billy Brenner, the other guitarist in Rockpile) are. There's a song on my new album called "Born Fighter" which I wrote with Billy Brenner's voice in mind, because I imagined it as sort of Little Richard type screamer — now if that was a tune which I submitted to a Rockpile recording session, Billy'd do it and it would be much more convincing that the fact that I've got to do it. And also there's other songs that I've written which are better than some of the songs I've got on my album but which I can't do because they sound unconvincing with me doing it so I have to do slightly less good songs but which I'm more capable of performing.

When Nick records, he's in and out of the studio faster than a speeding bullet. "That's the way I try and do it," he says. "Two hours to do each track. And also I don't like to go until the early hours of the morning, I'm a real straightener when it comes to that. Start at two o'clock in the afternoon, finish at ten no matter what is going on, finish then, and generally you can get it all done."

It's not merely that he can't be bothered to spend more time, what's equally as important is that he likes the sound of records that are done quickly. "They capture something a bit fresh that you don't hear on a Linda Ronstadt record, or an Eagle's record. As good as they are, technically good, they don't excite me. I get excited by a Sam and Dave record or an early Elvis Presley record. I like the records



Barry Schultz/RETNA

"I'm bluffing everybody like mad that I'm some sort of wonderful artist and I'm not at all and the more I tell them the more they think I am."

(continued on page 62)

IN STYLE WITH DAVID JOHANSEN

The phones are ringing at WPIX radio in New York. The rumbling vocal chords answering the phone belong to David Johansen, part-time dj, full time rock and roller. Tellingly, the callers are mainly female, more interested in saying hello to David on the air and how much they like him (sigh) than how'd he get that reverberant effect on track three side two of his new album. David's bemused expression shows through the radio speaker (not easily done), as yes he loves them all, and no he didn't find the bottle of cognac that Fern left in front of his apartment door as a present to celebrate his new album. Then DJ as dj plays a few of his favorite records, Archie Bell's "Show Down" and Sandy Shaw's "Girl Don't Come", some of which aren't too scratched from constant playing. Will local radio be the same now that DJ's getting occasional guest shots behind the mike? Probably not, since local rock hasn't been the same since David and his band of lip stick killers set ears ringing back in the early 70's.

David's new album is called

In Style, it's his second solo album, a collection of melodic tunes, hard rockers, and his own sense of humor. What's important about the album is that once again David has succeeded remarkably well in being David, which is important since most rock stars aren't who they seem to be. But then, David's career is based on who he is ... whether it's his song lyrics, his on-stage/offstage sparkle, or his occasional guest star roles as Mr. dj.

In Style is a good title for the album. A title that describes the outer trappings (cover pix by Avedon, costume casual, unconstructed, and cowboy booted), and the inner emotions (melodic). There are new songs which have a shot at getting onto David's list of classics: "She", "Flamingo Road", "Justine", and there's the touch of "Wreckless Crazy" which is David too.

David admits that he hasn't had much time to reflect on this album, since he's busy with his re-lined and enlarged band and the live performance circuit. "But I'm more in the swing of things now," he says.



Between games David relaxes for a candid shot.





In action, David walls out a rock number while Fred Giardinello and Charlie Fasullo pump along.



With Thomas Trask gaining on him, David negotiates a tight curve.

"I was starving during the recording of my first album. I'm more sure of myself now."

David feels that his album is more representative of who he is, that it offers more insight into his personality and musical craftsmanship. "Now I open up more, and write more honestly. Before, when I was in The Dolls, I had to take a stance. I was more like an actor in a show. It wasn't a pose, but I wrote songs that represented the whole band."

The Dolls days being long gone, and David now the sole leader and front man and reason for his having a band at all. In the old days he was expressing the strong personalities of Syl Sylvain, Johnny Thunders, and the other Dolls, they were all part of a total energy. Now it's David who's having his say as David. Just as Sylvain and Thunders have their own bands and personas.

"Now it's the real me. It's more revealing, which is fun to do," says David from the perspective of his second solo album. "I don't really have a plan, I just write songs that are dear to me and I sing them."

Singing is as important to David as songwriting. In fact, he's refined both simultaneously, so that the songs he's writing and singing, and the way he's writing and singing them have become quite trademarked by his own way of doing things.

"My singing has definitely gotten better. I'm a more melodic singer now than I ever was. I think that comes with



The Johansen band line-up from left to right Thomas Trask, Charlie Fasullo, DJ, Fred Giardinello, Frankie LaRocca, and Ronnie Guy.



Is this picture telling us something?



time, you know, you just stick to it, and keep learning as you're earning. It's the learn-as-you-earn program."

The difference between David and other rock singer-songwriters is his understanding of show business. He's never lost sight for a second of the fact that he is in show biz. And it matters to him that he fulfills that role as much as that his singing gets better with experience. "The most important thing," he says with emphasis, "is to entertain people. I feel wonderful onstage, and I always did. It's a good place for me to be. I like the material I do and I have so many songs to choose from, I never have to sing a song I'm tired of." These songs include David's own work, like "Funky Butt Chic", "Frenchette", and "Personality Crisis", as well as occasional favorite hits by others like "I'll Be There" and "Showdown".

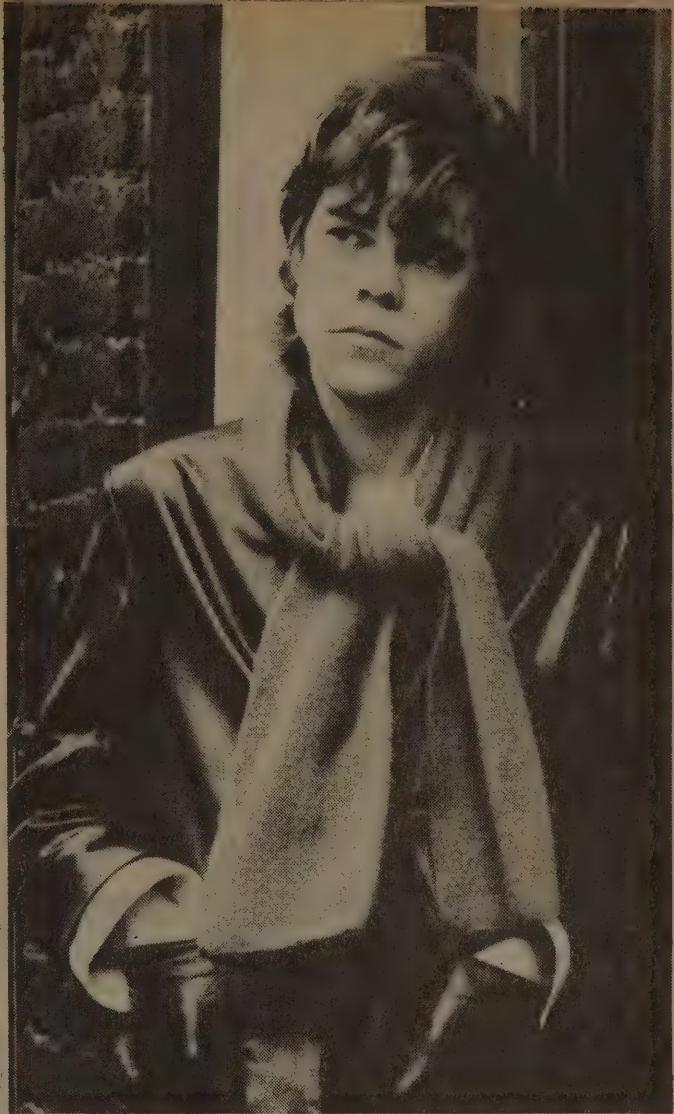
"When I'm onstage, I want everyone to have a good time. If I see someone in the front row who I hate, I'm not going to say 'everyone have a good time but you'. The job of an entertainer is to make everyone so enthralled they want to come back."

David's never had any problems getting people to come back for more. In fact, it's almost as if he has two musical careers going simultaneously. He and his band are usually out touring the U.S. or Europe playing large halls and establishing themselves in the rock big time. But when they're not, they are constantly

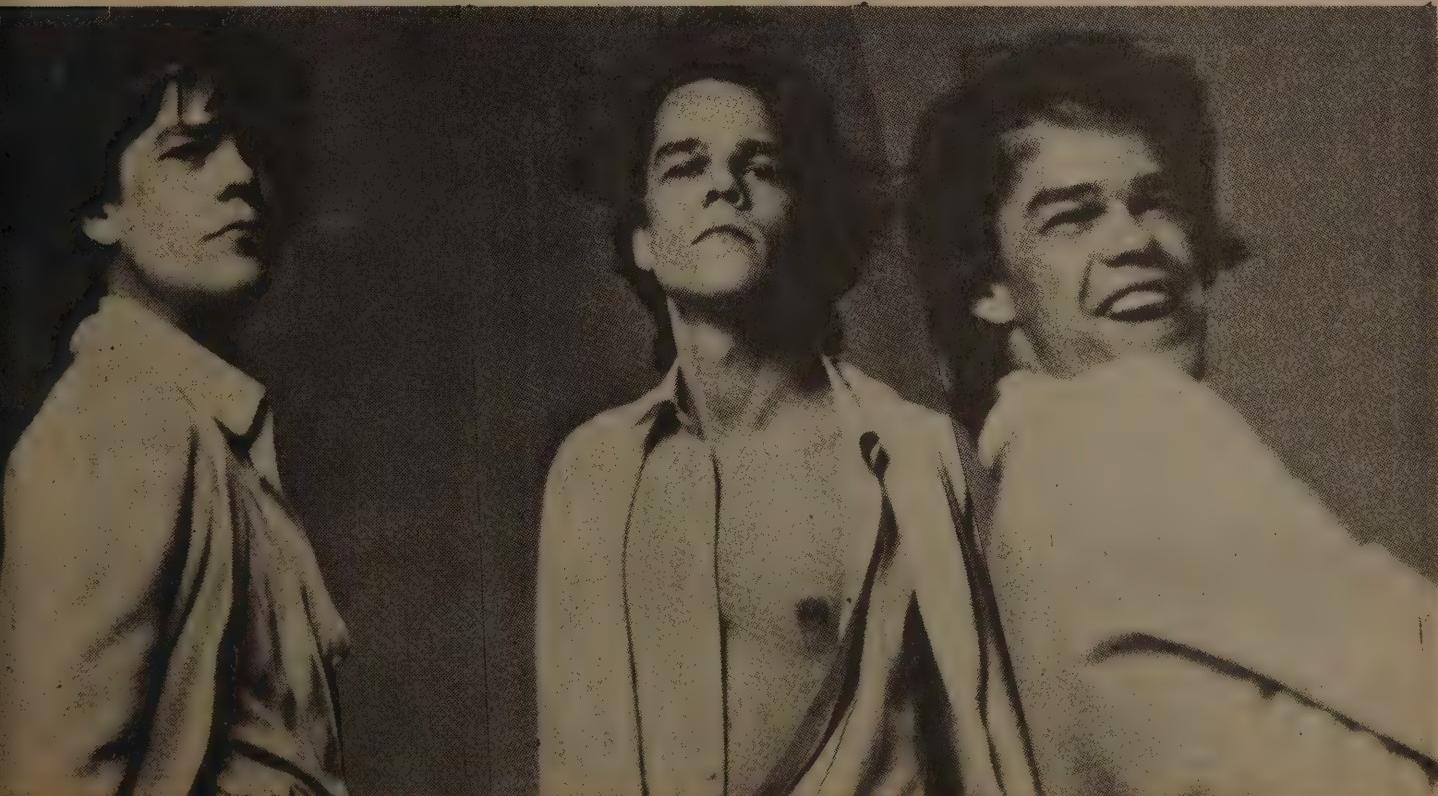
in demand by clubs in the New York area (Connecticut, New Jersey, and other local environs) where they keep getting called back for more and more and more, until they've become one of the hottest attractions on the regional club circuit. And the reason is because David does entertain, fans know it, and they'd rather spend Saturday night with David than anybody else because they know they're in for a good time.

From his home base in New York City, David is also busy these days with interviews, radio appearances (like the one on WPIX), and photo sessions. David doesn't mind the hoopla in the least. "I think I've got a hot product and I want to do anything I've got to do to make that known, to get people to listen to it. It may not be the ideal lifestyle, but right now, I feel actively involved with it."

David is involved, but not too obsessive about, the details that go into making a great album or a hot show. He tries to do things his way, although he understands that he can't always get away with everything he wants (like spelling Funky But Chic with two t's). "I don't mind the way the record company presented me last time, like David Johansen came up the hard way as the lead singer of the New York Dolls and fought his way out of Fourteenth Street to demolish mankind". I like all that stuff." (Portions of this interview from Lisa Robinson's Rock Talk). □



David Gahr



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STILL SANE

(As recorded by Carolyne Mas)

CAROLYNE MAS

You had me cryin' tears upon your pillow
Hangin' your head on the wall-all Hustle across the floor there Show them you can take it Circle like you could never fall.

Still sane
You may think you're crossing the line
Still sane
You may think you're losing your mind
And you stare in their faces
Stare in their faces
Stare in their faces ooo
Still sane ooo.

Still sane, still sane
Ooo na na na still sane
Still sane still sane
Ooo na na still sane.

Ooo you have been running
Crazy without looking
Hurling around in the night

Turn another corner, ev'rything is brighter
Smile with your face to the light
Still sane.

(Repeat chorus)

Ooo Just keep them guessing
No one has to know if All of your love is in vain Better keep your chin up Even if they strikes it Give them no pleasure from your pain.

Still sane
You may think you're crossing the line
Still sane
You may think you're losing your mind
And you stare in their faces
Stare in their faces
Stare in their faces ooo
Still sane ooo.

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HEY HEY, MY MY (Into The Black)

(As recorded by Neil Young)

NEIL YOUNG

Hey hey, my my
Rock and roll will never die
There's more to the picture than
meets the eye
Hey hey, my my.

Out of the blue and into the black
You pay for this but they give you that
Once you're gone you can't come back
When you're out of the blue and into the black.

The king is gone but he's not forgotten
Is this the story of Johnny Rotten
It's better to burn out
'Cause rust never sleeps
The king is gone but he's not forgotten.

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KILLER CUT

(As recorded by Charlie)

TERRY THOMAS

So you wanna be a rock and roll star
Well times have changed that's all I'll
say

You still need an electric guitar
But most of all you need that radio,
radio play
All day, all day
Play and play and play.

So you think that your music's an art
And every song has something to
say

I'll tell you now that your learning
will start
When you listen real hard to that
radio, radio play
All day, all day
Play and play.

HELLO, HELLO, HELLO

(As recorded by New England)

JOHN FANNON

Hello, hello, hello
Do you like me better now
Are you surprised to see me
I've been waiting here
I've been waiting all night long.

Talking to the mirror
Looking for a sign
That's how she sees herself
That's how she makes up her mind.

Wo-wo-wo-wicked witch is calling
With her waving wand held high
She can't control herself.
She's gonna wave her wand tonight.
(Repeat chorus)

Her spinning wheels are spinning
As she comes out disguised
She's not really the one
You think you recognize.

Wo-wo-wo-wicked witch is calling
With her waving wand held high
She can't control herself
She's gonna wave her wand tonight.
(Repeat chorus)

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You gotta write one killer cut

The song is a pearl
(Song is just a pearl)

You gotta write one killer cut
To turn on the world
(Turning on the world).

The short road to fame
If you don't mind the blame
Is to steal the best bits from those
top forty hits

The company man will remind you
again and again
If you get things just right
It's success overnight.

Just keep it real short
And when the records are bought
You're a star.

If you listen and learn
You'll have money to burn
You're a star.

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BAD CASE OF LOVIN' YOU

(As recorded by Robert Palmer)

MOON MARTIN

Hot summer night fell like a net
I got to find my baby yet
I need you to soothe my head
Turn my blue heart to red.

Doctor, Doctor give me the news
I gotta bad case of loving you
No pill's gonna cure my ill
I gotta bad case of loving you.

Pretty face don't make a pretty heart
I learned that buddy from the start
You think I'm cute a little bit shy
Mama I ain't that kind of guy.

Doctor, Doctor give me the news
I gotta bad case of loving you.
No pill's gonna cure my ill
I gotta bad case of loving you.

I know you like it
You like it on top
Now tell ma Mama are you gonna
stop?

You had me down twenty one to zip
A smile of Judas on your lip
Shake my fist pound on wood
I got it bad and I got it good.

Doctor, Doctor give me the news
I gotta bad case of loving you
No pill's gonna cure my ill
I gotta bad case of loving you.

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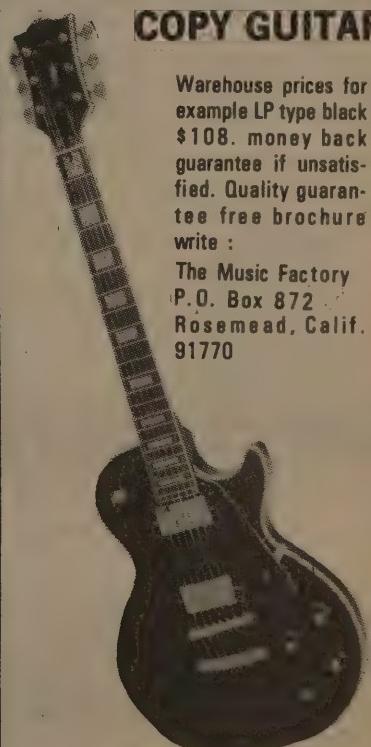
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DIRTY WHITE BOY

(As recorded by Foreigner)

MICK JONES
LOU GRAMM

Hey baby If you're feelin' down
I know what's good for you all day
Are you worried what your friends
see
Will it ruin your reputation lovin' me.

'Cause I'm a dirty white boy
A dirty white boy
A dirty white boy.

Don't drive no big black car
Don't like no Hollywood movie star
You want me to be true to you
Don't give a damn what I do to you.

I'm just a dirty white boy
Dirty white boy
Dirty white boy
Dirty white boy.

Well I'm a dirty white boy
Dirty white boy

Dirty white boy
Dirty white boy.

I been in trouble since I don't know when
I'm in trouble now and I know somehow I'll find trouble again
I'm a loner, but I'm never alone
Every night I get one step closer to the danger zone.

'Cause I'm a dirty white boy
Dirty white boy
I'm a dirty white boy
Dirty white boy.

C'mon, c'mon boy
White boy
I'm a dirty white boy
Dirty white boy.

Well I'm a dirty white boy
I'm a dirty white boy
Dirty white boy.

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I'VE NEVER BEEN IN LOVE

(As recorded by Suzi Quatro)

MELISSA A. CONNELL

Woo oo woo oo
Woo oo woo oo
Oh no I can't write my name
Oh don't you know I'm so blasted
This revelation it is hotter than a
matchhead
And I'm ready to go
Ready to fly away with you oh yeah
And I may lose ev'rything
But I don't give a damn if I do.

Because I've never been in love
(Woo oo woo oo)
Never been in love
(Woo oo woo oo)
Never been in love
(Woo oo woo oo)
Never been in love
I've never been in love like this
before

Oh what did I miss before.

Well this good luck
It's breaking out of bounds
And I just got to tell it, tell it, tell it
Oh scream and shout
Well you came like a hurricane
And sent me into the clouds oh yeah
And I haven't seen my feet for days
'Cause I'm miles above the ground.

Because I've never been in love
(Woo oo woo oo)

Never been in love

(Woo oo woo oo)

Never been in love

(Woo oo woo oo)

Never been in love

I've never been in love like this
before

Oh what did I miss before.

Well who says I need a doctor
'Cause I'm just acting half crazed
I've been laughing so much
Oh they want to put me away
And I'm really gonna take these
chains off my life
Yeah yeah
'Cause this lightning I know oh it will
never strike twice.

Because I've never been in love
(Woo oo woo oo)

Never been in love

(Woo oo woo oo)

Never been in love

(Woo oo woo oo)

Never been in love

I've never been in love like this
before

Oh what did I miss before

Never been in love

(Woo oo woo oo)

Never been in love

(Woo oo woo oo)

Never been in love

(Woo oo woo oo).

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HELL ON WHEELS

(As recorded by Cher)

BOB ESTY
MICHELE ALLER

Well I'm hell on wheels
I'm a roller mama
I can slide down places that you
never knew
Try me out on wheels at the
discorama
If you tie my laces then I'll follow
you, follow you, follow you
See something I like gonna go for it
See something I want gonna go after
it
See something I like gonna go for it
See something I want.
Let's roll
Hell on wheels
Let's roll
Come on and roll with me
We'll roll 'till quarter to three

SPOOKY

(As recorded by Atlanta Rhythm Section)

BUDDY BUIE
J. R. COBB

HARRY MIDDLEBROOKS
MIKE SHAPIRO

In the cool of the ev'ning when
ev'rything is gettin' kind of groovy
I call you up and ask you if you'd like
to go with me and see a movie
First you say no you've got some
plans for the night
And then you stop and say all right
Love is kind-a crazy with a spooky
little girl like you.

You always keep me guessing I
never seem to know what you are
thinking
And if a feller looks at you

YOU GONNA MAKE ME LOVE SOMEBODY ELSE

(As recorded by The Jones Girls)

K. GAMBLE
L. HUFF

You gonna make me love somebody
else
If you keep on treatin' me the way
you do
You gonna make me love somebody
else
If you keep on treatin' me the way
you do.

I ain't did nothin' to you

Let's rock
Hell on wheels
Let's rock
Come on rock with me
I'll make you feel so free
Look out.

Well I'm hell on wheels
Say I'm roller crazy
I won't go too fast
So don't go too far
We'll be high on wheels
If the room gets hazy
Just look out for me
I'm your guiding star, guiding star,
guiding star
See something you like better go for
it
See something you want go after it
See something you like better go for
it
See something you want.
(Repeat chorus)

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It's for sure your little eye will be a-winking
I get confused 'cause I don't know where I stand
And then you smile and hold my hand
Love is kind-a crazy with a spooky little girl like you
Spooky, spooky.
If you decide some day to stop this little game that you are playing
I'm gonna tell you all that my heart's been a-dying to be saying
Just like a ghost you've been haunting my dreams
So I'll propose on halloween
Baby love is kind-a crazy with a spooky little girl like you
Ah spooky yeah.

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I just love you with my heart, heart and soul
Ev'ry time I need some lovin'
Why do you turn, turn cold, turn cold
I ain't dumb, I ain't stupid
I know you need love, need love like I do
Cause if you ain't lovin' me
Who in the world you lovin'
Tell me if you don't want me around.

I don't say nothin' to you
If you stay out, stay out all night long
I know you got to make money
But bring your lovin' home, bring it home
What's out there in the streets
It's takin' up, takin' up all of my time.

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IF YOU REMEMBER ME

(As recorded by Chris Thompson)

**CAROLE BAYER SAGER
MARVIN HAMLISH**

When you remember me
If you remember me
I hope you see it's not the way I want
It to be
Or I'd be with you now
But wherever you go
My love goes with you.

Keep on smiling
Keep on shining
Even though you know you want to
cry

I tried to love you
Lookin' in my eyes you saw
promises and lies too many times.

When you remember me
If you remember me

I hope you see it's not the way I want
It to be
Or I'd be with you now
But wherever you go
My love goes with you.

I'll be with you
Keep believin'
Some things even time can't come
between
And if you blame me
Try and realize
There are promises and lies too
many times.
(Repeat chorus)

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DON'T BRING ME DOWN

(As recorded by Electric Light Orchestra)

JEFF LYNNE

You got me runnin', goin' out of my mind

You got me thinkin' that I'm wastin'
my time
Don't bring me down
No no no no oo
I'll tell you once more
Before I get off the floor
Don't bring me down.

You wanna stay out with your fancy friends

I'm tellin' you it's got to be the end
Don't bring me down
No no no no oo
I'll tell you once more
Before I get off the floor
Don't bring me down.

Gr-oos
Don't bring me down
Gr-oos
Don't bring me down
Gr-oos
Don't bring me down.

What happened to the girl I used to know

You let your mind out somewhere
down the road
Don't bring me down
No no no no oo
I'll tell you once more
Before I get off the floor

Don't bring me down.

You're always talkin' 'bout your crazy nights
One of these days you're gonna get it right

Don't bring me down
No no no no oo
I'll tell you once more
Before I get off the floor
Don't bring me down.

Gr-oos
Don't bring me down
Gr-oos
Don't bring me down
Gr-oos
Don't bring me down.

You're lookin' good
Just like a snake in the grass
One of these days you're gonna break your glass

Don't bring me down
No no no no oo
I'll tell you once more
Before I get off the floor
Don't bring me down.

You got me shakin'
Got me runnin' away
You get me crawlin' up to you every day

Don't bring me down
No no no no oo
I'll tell you once more
Before I get off the floor
Don't bring me down.

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VOULEZ-VOUS

(As recorded by Abba)

BENNY ANDERSSON
BJORN ULVAEUS

People everywhere

A sense of expectation hangin' In
the air

Givin' out a spark

Across the room your eyes are
glowin' in the dark

And here we go again

We know the start, we know the end

Masters of the scene

We've done it all before and now
we're back to get some more

You know what I mean.

Voulez-vous

Take it now or leave it

Now is all we get

Nothing promised, no regrets.

Voulez-vous

Ain't no big decision

You know what to do

La question c'est voulez-vous

Voulez-vous.

I know what you think
The girl means business so I'll offer
her a drink

Lookin' mighty proud

I see you leave your table pushin'
through the crowd

I'm really glad you came you know
the rules

You know the game

Masters of the scene

We've done it all before and now
we're back to get some more

You know what I mean.

(Repeat chorus)

And here we go again

We know the start we know the end

Masters of the scene

We've done it all before and now
we're back to get some more

You know what I mean.

Voulez-vous, a-ha, a-ha, a-ha,
voulez-vous

Take it now or leave it

Now is all we get

Nothing promised, no regrets

Voulez-vous ain't no big decision

You know what to do

La question c'est voulez-vous.

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The American Heart Association is fighting to reduce early death and disability from heart disease and stroke with research, professional and public education, and community service programs.

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You can help us find the answers by sending your dollars today to your local Heart Association, listed in your telephone directory.

Put your money where your Heart is.



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WE'RE FIGHTING FOR YOUR LIFE

LONESOME LOSER

(As recorded by Little River Band)

DAVID BRIGGS

Have you heard about the lonesome loser
Beaten by the queen of hearts every time
Have you heard about the lonesome loser
He's a loser but he still keeps on trying.

Sit down
Take a look at yourself
Don't you want to be somebody
Some day somebody's gonna see inside
You have to face up
You can't run and hide.

Have you heard about the lonesome loser
Beaten by the queen of hearts every time
Have you heard about the lonesome loser
He's a loser but he still keeps on trying.

Unlucky in love, least that's what they say
He lost his head and he gambled his heart away
He still keeps searching
Though there's nothing left
He staked his heart and lost
Now he has to pay the cost.

Have you heard about the lonesome loser
Beaten by the queen of hearts every time
Have you heard about the lonesome loser
He's a loser but he still keeps on trying.

It's okay he smiles and says
Though this loneliness is driving him crazy
He don't show what goes on in his head
But if you watch very close you'll see it all.

Sit down
Take a look at yourself
Don't you want to be somebody
Some day somebody's gonna see inside
You have to face up
You can't run and hide.

Have you heard about the lonesome loser
Beaten by the queen of hearts every time
Have you heard about the lonesome loser
He's a loser but he still keeps on trying.

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SHE DON'T REPLY

(As recorded by Peter Frampton)

PETER FRAMPTON

I'm drivin', drivin' my car
And I look up at the billboard
And there you are
I'm flyin', flyin' away
And I'm lookin' through a magazine
Ooo what's your name
You don't reply
She don't reply
Ooo please reply
Right now you're just a fantasy
Should I keep it that way
If I met you tomorrow
Would I still feel the same way.

I'm fallin', falling in love again
I got no solution
Don't know your name
I'm hopin' that we can meet some day
How can I find you

Will you answer my call today

There's no reply
She don't reply
Please reply
Let me put it another way
We could be in love
Maybe we should be a fantasy
Baby we've come close enough.

You don't reply
She don't reply
Ooo please reply.

Ev'ry day I look around
Hey baby you're nowhere to be found
There's no reply
Just wink an eye
She don't reply
Please reply
She don't reply
You don't reply.

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ANGELEYES

(As recorded by Abba)

BENNY ANDERSSON
BJORN ULVÆUS

Last night I was takin' a walk along the river
And I saw him together with a young girl
And the look that he gave her made me shiver
'Cause he always used to look at me that way
And I thought maybe I should walk right up to her and say
Ah it's a game he likes to play.
Look into his angeleyes
One look and you're hypnotized
He'll take your heart and you must pay the price
Look into his angeleyes
You'll think you're in paradise
And one day you'll find out he wears a disguise
Don't look too deep into those angeleyes
Oh no no no no.
Sometimes when I'm lonely I sit and think about him
And it hurts to remember all the good times
When I thought I could never live without him

And I wonder does it have to be the same

Every time when I see him
Will it bring back all the pain
Ah how can I forget that name.

Look into his angeleyes
One look and you're hypnotized
He'll take your heart and you must pay the price
Look into his angeleyes
You'll think you're in paradise
And one day you'll find out he wears a disguise
Don't look too deep into those angeleyes.

Crazy 'bout his angeleyes
One look and you're hypnotized
He'll take your heart and you must pay the price
Look into his angeleyes
You'll think you're in paradise
And one day you'll find out he wears a disguise
Don't look too deep into those angeleyes
Oh no no no no.

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BOOM, BOOM, OUT GO THE LIGHTS

(As recorded by Pat Travers)

STAN LEWIS

No kiddin' I'm ready to fight
I've been lookin' for my baby all night.

If I get her in my sight
Boom, boom out go the lights.

No kiddin' I'm ready to go
If I find her boy don't you know.

If I get her in my sight
Boom, boom out go the lights.
Well I thought I was treatin' my baby fair

But I just found out she don't want me here

If I get her in my sight
Boom, boom out go the lights.

Well I never felt this bad before
Well I just found out she don't want me no more

If I get her in my sight
Boom, boom out go the lights.

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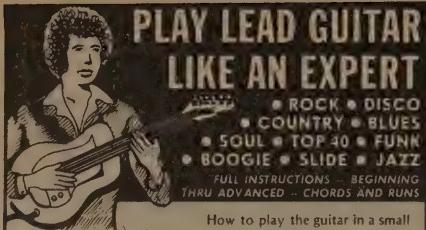
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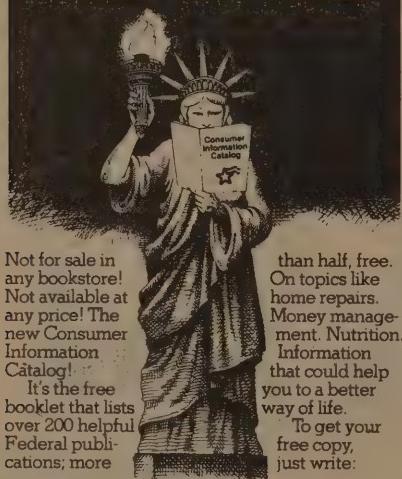
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GOING THROUGH THE MOTIONS

(As recorded by Hot Chocolate)

ERROL BROWN

Just going through the motions

Going through the motions
Just going through the motions
Just going through the motions

Your heart is not in it baby
You're kissing me but your lips are
cold

Your heart is not in it baby
Your eyes are closed but you're not
here with me.

Going through the motions
Going through the motions
Just going through the motions

HOT SUMMER NIGHTS

(As recorded by Night)

WALTER EGAN

There was a time not too far gone
When I was changed by just a song

On the radio and in my car
The pounding of an electric guitar
Then the time came to make our
stand

We started up a four-piece band
And the heat felt like spotlights
In the heart of a hot summer night
Ooh hot summer nights
Ooh hot summer nights.

Return with me to when times were
best

We were friends that could pass any
test
Shared our hopes, our dreams, our
goals

And the fundamental rolls
As we sang in the dark rooms
Happy just to play our tunes
It felt good when we got it right
It felt good on a hot summer night
Ooh hot summer nights
Ooh hot summer nights.

So it lives and it always will
The songs we sung are in us still
Ringing out with all of their might
In the heat of a hot summer night
Ooh hot summer nights
Ooh hot summer nights.

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mission.

Just going through the motions.

I can feel your love
Feel it flowin' away
Flowin' away, flowin' away, flowin'
away.

Your heart is not in it baby
You're trying hard but you're not
fooling me

Your heart is not in it baby
A diff'rent person is lying here with
me.

Going through the motions
Going through the motions
Just going through the motions
Just going through the motions.

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WHAT CHA GONNA DO WITH MY LOVIN'

(As recorded by Stephanie Mills)

JAMES MTUME
REGGIE LUCAS

Ooh I'm wishing boy I got my eyes
on you

This myst'ry is thrilling
I'm not sure just what to do
Oo oo oo this oasis it is no mirage to
me

Touching gently feel the love in me.

Tell me what cha gonna do with my
lovin'

I'm crazy 'bout your smiling eyes
What cha gonna do with my lovin'
Please don't make me fantasize
What cha gonna do with my lovin'
Tell me now.

So hard loving daydreams
All my pleasure's make believe
But with you as my daydream
I never want to leave oo oo
This feeling shines like a precious
jewel
I'm here if you want me
All my love is for you.

Tell me what cha gonna do with my
lovin'

I'm crazy 'bout your smiling eyes
What cha gonna do with my lovin'
Please don't make me fantasize
What cha gonna do with my lovin'
Tell me now.

What cha gonna do
What cha gonna do
What cha gonna do ah.

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Is it true the amazing secret of TELECULT POWER AUTOMATICALLY BRINGS YOU ANYTHING YOU DESIRE...

And in 10 seconds starts to draw Riches, Love, Fine Possessions, Friends, Power, Secret Knowledge, and much more into your life? See for yourself!

Yes, a staggering miracle has happened; A brilliant psychic researcher has discovered a secret—so powerful that it is said to bring your desires to you, from the invisible world, like a blazing streak of lightning!

Yes, how would you like to be able to sit in your living room, give the command for love, and instantly have your loved one appear at your side? Or give the command for money, and suddenly find a big, thick roll of dollars in your hand?

Now, an astonishing book called TELECULT POWER lays bare this magic secret, and shows how it can bring fortune, love, and happiness. "All opinions stated here accurately reflect my views," says Reese P. Dubin, author. In his book he makes this shocking claim . . .

"Great Wealth And Power Can Be Yours!"

Admittedly, the concept this book proposes is completely opposed and contrary to normal human knowledge and experience. "But at this very moment," says Mr. Dubin, "I have startling proof that I want you to see with your own eyes! I want to show you . . .

• "How diamonds and jewels have appeared, seemingly out of nothingness, shortly after the use of this strange secret!"

• "How a man used this method for a pocketful of money!"

• "How a woman used it to fill an empty purse!"

• "How a farmer received a pot full of gold!"

• "How another user Teleported a gold jewel box to her, seemingly out of thin air!"

• "How a woman used this method to regain her lost youth!"

• "How a man, growing bald, claims he renewed the growth of his hair with this secret!"

• "How a woman used it to bring her mate to her, without asking!"

• "How another woman summoned a man to her out of thin air!"

• "How a man heard the unspoken thoughts of others, with this secret!"

• "How a woman saw behind walls and over great distances, with it!"

• "How a man broadcast silent commands that others had to obey!"

Let us now clearly demonstrate to you the scientific basis behind the new wonderworking, Miracle of TELECULT POWER!

"How Telecult Power Brings Any Desire Easily And Automatically!"

For many years, Reese P. Dubin dreamed of a way to call upon the invisible forces at work all around us. He spent a lifetime digging and searching for the secret. These investigations brought him knowledge that goes back to the dim recesses of the past:

One day, to his astonishment, he discovered that he could actually broadcast silent commands, which others instantly obeyed. Using the secret he tells you about in this book, he tried it time after time — commanding others to sleep, get up and come to him, talk or not talk — and act according to his silent wishes. It worked every time!

Working relentlessly from this evidence, Reese P. Dubin succeeded in perfecting a new kind of instrument — called a Tele-Photo Transmitter — that concentrates your thoughts, and sends them like a streaking bullet to their destination!

OTHERS OBEY SILENT COMMANDS! Writing of the success of this method, one user reports the following experience:

"I willed her to pick up and eat a biscuit from a plate in a corner of the room. She did so. I willed her to shake hands with her mother. She rushed to her mother and stroked her hands . . .

"I willed her to nod. She stood still and bent her head, I willed her to clap her hands, play a note on the piano, write her name, all of which she did."

"No one can escape the power of this method," says Mr. Dubin. "Everybody — high or low, ignorant or wise — all are subject to its spell! And unless the person is told what's being done, he will think the thoughts are his own!"

HEARS THE THOUGHTS OF OTHERS! Experimenting further with the Tele-Photo Transmitter, Reese P. Dubin soon found that he could

"tune in" and HEAR the unspoken thoughts of others. He says, "At first, these hearing impressions startled me, and I took them for actual speech, until I realized that people don't usually say such things aloud! And their lips remained closed."

SEES BEYOND WALLS, AND OVER GREAT DISTANCES! Then he discovered he could pick up actual sights, from behind walls and over great distances! And when he "tuned in" he could see actual living scenes before him—as clear as the picture on a television screen!

MAKES WOMAN APPEAR — SEEMINGLY OUT OF THIN AIR! With mounting excitement, Reese P. Dubin launched one of the most exciting experiments in the history of psychic research. He wanted to see if the Tele-Photo Transmitter could bring him an actual material object! He chose, for this experiment, the seemingly impossible: an actual living person!

He simply focused the Tele-Photo Transmitter, by dialing the object of his desire. In a flash the door burst open, and there — standing before him, as real as life — was his long-lost cousin!

He stared and rubbed his eyes, and looked again! There — smiling, with arms outstretched in greeting — stood living proof of the most astounding discovery of the Century!

Dial Any Treasure!

You'll see how to use the Tele-Photo Transmitter, to summon your desires. This special instrument — your mental equipment — requires no wires, and no electricity. "Yet," says Mr. Dubin, "it can teleport desires, swiftly from the invisible world."

When you dial your desire—whether for riches, love, or secret knowledge—you capture its invisible, photoplasmic form, at which point "it starts to materialize!" says Dr. Dubin.

"Telecult Power can work seeming miracles in your life," says Mr. Dubin. "With it, it is possible to dial any desire — called a Photo-Form — then sit back, relax, and watch this powerful secret go to work!"

"Instantly Your Life Is Changed!"

With this secret, the mightiest force in the Universe is at your command! "Simply ask for anything you want," says Mr. Dubin, "whether it be riches, love, fine possessions, power, friends, or secret knowledge!"

Suppose you had dialed Photo-Form #2 for Jewels, for example. That's what Margaret C. did, in an actual example Mr. Dubin tells you about. Rich, glittering diamonds and jewels literally appeared at her feet: a pair of gold earrings, which she found that morning . . . a surprise gift of a pearl necklace, and matching silver bracelets . . . a beautiful platinum ring set with emeralds and diamonds, dropped on her front lawn!

"Almost overnight," says Mr. Dubin, "it can start to multiply riches, bring romance and love . . . draw favors, gifts, new friends . . . or anything else asked for! It isn't necessary for you to understand why. What is important is that it has already worked for many others . . . men and women in all walks of life . . . worked every time . . . and it will work for you, too!"

Brings A Pocket Full Of Money!

You'll see how Jerry D. used this method. He was broke a week before payday. All he did, he says, was to dial Photo-Form #1. Suddenly he felt a bulge in his pocket. Lo and behold! He took out a roll of money . . . easily enough to tide him over . . . What made him discover this forgotten cash?

Wins A Fortune

Armand H. reportedly used this power to actually "break the bank" at Monte Carlo. Using Telecult Power, he could forecast the run of the bobbing roulette ball . . . and tell roughly nine times out of ten whether the wheel would come up red or black, and almost every night the exact winning number. After a week—Armand H. had



a fortune in his bank account—and spent the rest of his life helping others!

Brings Mate Without Asking!

Mrs. Conrad B. reports that she was tired of "pursuing" her husband, as she called it. She wanted him to voluntarily do the things she longed for, take her places, show affection. But he hadn't looked at her in years. He would fall asleep immediately after supper, or watched the ball games, or read the papers. Secretly Mrs. B. decided to try this method. She dialed Photo-Form #8 for Love! Instantly, her husband's attitude changed from boredom to interest and enthusiasm. And from that day forward, he showered her with kindness and affection! It was like a miracle come true!

The Power Of This Method!

There are so many personal experiences which I could recount, stories of healing, wealth, and happiness with this secret, that I find myself wanting to tell all of them at once. Here are just a few . . .

• REGAINS HAIR GROWTH! You'll see how a man had tension headaches so severe they were squeezing the hair out of his head. He tried this method, and his headaches vanished—and his hair resumed a luxuriant growth!

• ROLLS DICE 50 TIMES WITHOUT MISSING ONCE! As reported on TV, you'll see how a man used this power to roll the dice 50 times, without missing once, and—for the first time in the history of Las Vegas—walk away with \$500,000!

• DISSOLVES ALL EVIL! You'll see how this amazing secret revealed to Lawrence M. the people who were trying to make him look silly at work—actually revealed their secret thoughts—made them confess and apologize!

If TELECULT POWER can do all this for others, what riches, what rewards, what amazing results can it also bring to you?

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THIS NIGHT WON'T LAST FOREVER

(As recorded by Michael Johnson)

BILL LABOUNTY
ROY FREELAND

Ev'rybody likes a celebration
Happy music and conversation
But I'd be lyin' if I said I didn't have
the blues
In the corner there's a couple
dancin'
From the kitchen I can hear her
laughin'
Oh I wish I was celebrating too.

I know this night won't last forever
I know the sun gonna shine some
time
I need some hope for a bright
tomorrow
To show this heart is gonna mend
just fine.

So pardon me for my disposition
Wish I didn't have to sit and listen
She's playin' the same old songs on
the stereo
She's been lyin' since the day I met
her

I'd be better off to just forget her
Oh I would rather be lonesome all
alone.

I know this night won't last forever
I know the sun got to shine some
time
I need some hope for a bright
tomorrow
To show this heart is gonna mend
just fine.

Such a ridiculous situation
Pretending there's nothin' wrong
She's comin' on with the invitation
I wonder who is takin' her home.

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BETTER NOT LOOK DOWN

(As recorded by B.B. King)

WILL JENNINGS
JOE SAMPLE

I've been around and I've seen some
things
People moving faster than the speed
of sound
Faster than a speeding bullet
People living like Superman
All day and all night
And I won't say if it's wrong or if it's
right
I'm pretty fast myself
But I do have some advice to pass
along
Right here in the words of this song.

Better not look down
If you want to keep on flying
Put the hammer down
Keep it full speed ahead
Better not look back
Or you might just wind up crying
You can keep it moving
If you don't look down.

An old girl friend of mine showed up
the other day
That girl had lived in love and for
love and over love and under love all
her life
If the arrows from Cupid's bow that
had passed thru her heart
Had been sticking out of her body
she would have looked like a por-
cupine
And she asked me: "B.B. do you

think I've lived my life all wrong?"
And I said: "The only advice I have to
pass along is concealed in the
chorus of this song."

Better not look down
If you want to keep on flying
Put the hammer down
Keep it full speed ahead
Better not look back
Or you might just wind up crying
You can keep it moving
If you don't look down.

I was walking down the street at
sunrise one morning in London,
England
And there was a very large Rolls
Royce limousine pulling slowly
along the street
And in that Rolls Royce was the
Queen of England
Looking tired
Just back from a party
And the Queen leaned out and she
said: "Aren't you B.B. King?"
She said, "Oh B.B. sometimes it's so
hard to pull things together
Could you tell me what you think I
ought to do?"

And I said, better not look down
If you want to keep on flying
Put the hammer down
Keep it full speed ahead
Better not look back
Or you might just wind up crying
You can keep it moving
If you don't look down.

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SAIL ON

(As recorded by The Commodores)

LIONEL RICHIE

Sail on down the line
'Bout a half a mile or so
And a don't really wanna know
where you're going
Maybe once or twice you see
Time after time I tried to hold on to
what we got

But a now you're going
And I don't mind about the things
you're gonna say Lord
I gave all my money and my time
I know it's a shame but I'm giving
you back your name yeah yeah
Yes I'll be on my way
I won't be back to stay
I guess I'll move along
I'm looking for a good time.

Sail on down the line
Ain't it funny how the time can go
on-a
Friends say they told me so but it
doesn't matter
It was plain to see that a small town
boy like me
Just a wasn't your cup of tea
I was wishful thinking
I gave you my heart and I tried to
make you happy
And you gave me nothing in return
You know it ain't so hard to say
Would you please just go away yeah
yeah
I've thrown away the blues
I'm tired of being used
I want ev'ryone to know I'm looking
for a good time, good time.

I gave you my heart and I tried to
make you happy
And you gave me nothing in return
You know it ain't so hard to say
Would you please just go away yeah
yeah
Got nothing else to lose
I'm tired of being used
I want ev'ryone to know I'm looking
for a good time, good time whoa oh.

Sail on honey
Good times never felt so good
Sail on sugar
Good times never felt so good
Sail on.

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How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, *it's done!* The people who do these things for you will remember what they did, but not *why!*

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM \$500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself into your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

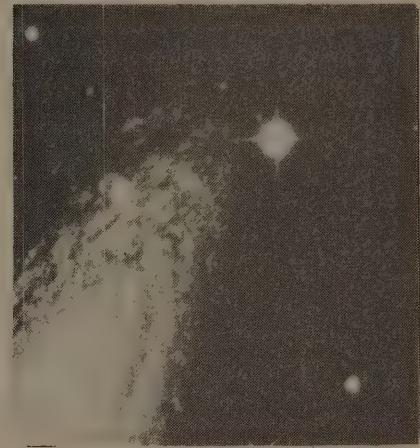
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And it's all just minutes away! Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

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- Why this method must work for you
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- How to "Tune In" on the secret thoughts of others
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- How to dissolve all kinds of evil
- How to win the future of your choice



contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

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Scott Reed

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American Heart Association
We're Fighting For Your Life

MIDNIGHT WIND

(As recorded by John Stewart)

JOHN STEWART

Come on down Miranda
Your window's open wide
Take a chance on a midnight dance
I can see it in your eyes.

Come on down Miranda
No need to fix your hair
Shake the town with the windows
down
And fly in the midnight air
Fly in the midnight air.

There are dreams that fly in the
midnight wind
And souls that cry in the midnight
wind
And lovers who cry in the midnight
wind
You and I in the midnight wind.

Come on down Miranda
You know your time has come
Your beauty queens come on so
clean
But you're missing all the fun
Yeah you're missing all the fun.

There are dreams that fly in the
midnight wind
Souls that cry in the midnight wind
And lovers who cry in the midnight
wind
You and I in the midnight wind
Midnight wind
Midnight wind
Midnight wind.

There are dreams that fly in the
midnight wind
Souls that cry in the midnight wind
Lovers who cry in the midnight wind
You and I in the midnight wind
Midnight wind
Midnight wind
Midnight wind.

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CHILDREN OF THE SUN

(As recorded by Billy Thorpe)

BILLY THORPE
SPENCER PROFFER

People of the earth can you hear me
Came a voice from the sky on that
magical night
And in the colours of a thousand
sunsets
They travelled to the world on a
silvery light.

The people of the earth stood
waiting
Watching as the ships came one by
one

Setting fire to the sky as they landed
Carrying to the world the children of
the sun

Children of the sun
All at once came a sound from the
inside
Then a beam made of light hit the
ground

Everyone felt the sound of their
heartbeats
Every man, every woman, every
child

They passed the limits of imagination

Through the door to a world of
another time
And on the journey of a thousand
lifetimes

With the children of the sun
They started to climb
Children of the sun
Children of the sun.

No more gravity nothing holding
them down ah
Floating endlessly as their ship
leaves the ground
Through the walls of time
At the speed of light
Fly the crystal ships
On their celestial flight
On their celestial flight
Children of the sun.

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GOOD NEWS FOR THOSE WHO BELIEVE!

HERE ARE OVER 100 READY-TO-USE MYSTIC CHANTS FOR MONEY, POWER AND LOVE!

Simply choose anything you desire, and in a moment you'll find the special Chant for attracting riches...protecting yourself against sickness...securing a new car, beautiful home, your own business...winning happiness and love...reading the thoughts of others...and much more! For example:

**These words could bring you a vast fortune . . .
more riches than you ever dreamed of:**

"D— J— W— N— T— I— M— L—"

It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded \$150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from \$10,000 to a million dollars, and say this Mystic Chant!

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort,

world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the Mystic Chant the man used to attract \$150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

Your Questions About Mystic Chants Answered

**Q. Can I say these Mystic Chants just once,
or do they have to be repeated over and over?**

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

Q. Must these Chants be memorized?

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

Q. Are these Chants hard to read?

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

Q. Are these Chants Black Magic or White Magic?

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y— K— I— l— y—." Within a few days her husband pleaded with her to take him back.

**Q. If these Mystic Chants are so powerful,
why doesn't the author use them himself to
become a millionaire?**

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

Q. Are these Chants dangerous?

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

**Q. Time is running out for me. Can these
Mystic Chants find me a husband?**

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

**Q. I've only an eighth grade education.
Will Mystic Chants work for me?**

A. Certainly. You need no special education or experience. Anyone can use them.

Q. When is best to use Mystic Chants?

A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away!

Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

FINDS ENCHANTED LOVE. Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant: "I n— b— t— m— o— p— h— p—."

Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

CHANTS UNITE HIS FAMILY. After years of misery, Lester M.'s wife left him and took their infant son. Lester turned to the Chant on page 28: "I n— b— t— m— o— p— h— p—." In a few days his wife and son returned, and swore that they would live a different life!

CHANTS LESSEN SICKNESS. Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a o— w— c— p— a— c— s— a— p—," ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n— i— m— m— a— b— c— w— t— p— p— o— r— g— h—," and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found \$15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman needed \$1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w— t— s— o— o— t— d— s— I c— p— t— s—." The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice



Try this Chant for Riches (see page 53)
without risking a penny. See details below.

at Las Vegas used a special Mystic Chant.

The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

Finding lost relatives . . . Making a fortune in the stock market . . . Treating migraine headaches . . . Becoming a famous writer . . . Beauty . . . Getting a beautiful wife . . . Projecting your astral self to distant places . . . Achieving success in your own business . . . or anything else!

However, you need the entire word—the entire sentence—the entire Mystic Chant to accomplish your dreams!

That's why we are making available to you this wonderful book called Mind Cosmology, that gives you every Chant, for a 30-day No-Risk Examination.

When you receive the book, start saying the Mystic Chant for what you want in life—be it love, riches, happiness, whatever!

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LADY WRITER

(As recorded by Dire Straits)

MARK KNOPFLER

Lady writer on the T.V.
Talkin' 'bout the Virgin Mary
Reminded me of you
Expectations left to come up to
yeah.

Lady writer on the T.V.
Yeah she had another quality
The way you used to look
And I know you never read a book.

Just the way that her hair fell down
around her face
And I recall my fall from grace
Another time another place.

Lady writer on the T.V.
She had all the brains and the
beauty
The picture does not fit
You'd talk to me when you felt like it.

DON'T STOP 'TIL YOU GET ENOUGH

(As recorded by Michael Jackson)

MICHAEL JACKSON

Lovely is the feeling now
Fever temperature's risin' now
Power is the force the vow
That makes it happen you don't
know how
So get closer to my body now
And just love me 'till you don't know
how.

Keep on with the force don't stop
Don't stop 'till you get enough
Keep on with the force don't stop
Don't stop 'till you get enough
Keep on with the force don't stop
Don't stop 'till you get enough
Keep on with the force don't stop
Don't stop 'till you get enough.

Touch me and I feel on fire
Ain't nothin' like a love desire

DRIVER'S SEAT

(As recorded by Sniff 'N' The Tears)

PAUL ROBERTS

We're doing all right
A little jiving on a Saturday night
Come what may
Gonna dance the day away
Jenny was sweet
She always smile for the people she
meet
On trouble and strife

Just the way that her hair fell down
around her face
And I recall my fall from grace
Another time another place.

Yes and your rich old man
You know he'd call her a dead ringer
You got the same command
Plus your mother was a jazz singer.

Lady writer on the T.V.
She knew all about a-history
You couldn't hardly write your name
I think I want you just the same.

As the lady writer on the T.V.
Talkin' 'bout the Virgin Mary
Yeah you know I'm talkin' 'bout a-
you and me
And the lady writer on the T.V.

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I'm melting like hot candle wax
Sensation lovely where we're at
So let love take us through the hours
I won't be complaining
This is love power.
(Repeat chorus)

Heartbreak enemy despise
Eternal love shines in my eyes
So let love take us through the hours
I won't be complaining
This is love power.

Keep on with the force don't stop
Don't stop 'till you get enough
Keep on with the force don't stop
Don't stop 'till you get enough keep
on

Don't stop 'till you get enough
Lovely is the feeling now
I won't be complaining
This is love power.

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She had another way of looking at
life
The news is blue
It has its own way to get to you
What can I do

I'll never remember my time with
you
So pick up your feet
Got to move to the trick of the beat
There is no elite
Just take your place
In the driver's seat.

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PLEASE DON'T GO

(As recorded by K.C. And The
Sunshine Band)

H. W. CASEY
R. FINCH

Babe I love you so
I want you to know
That I'm gonna miss your love
The minute you walk out that door.

So please don't go
Don't go
Don't go away
Please don't go
Don't go
I'm beggin' you to stay.

If you leave
At least in my life time I've had one
dream come true
I was blessed to be loved
By someone as wonderful as you.

So please don't go
Don't go
Don't go away
Please don't go
Don't go
I'm beggin' you to stay
Hey, hey, hey.

Babe I love you so
I want you to know
That I'm gonna miss your love
The minute you walk out that door.

So please don't go
Don't go
Don't go away
Hey, hey, hey
I need your love
I'm down on my knees
Beggin' please, please, please
Don't go

Don't you hear me baby
Don't leave me now
Oh no no no
Please don't go
I want you to know
That I, I, I love you so.

Please don't leave me baby
Please don't go.

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KISS

(continued from page 8)

Paul smiles at the memory of the shows. "People ask me how far out I can see from the stage. Well, at the Garden I can see my father, I can see my mother, I can see everybody I invited. And I know they're all watching me thinking why didn't we know ten years ago he was going to do this!"

"It's very weird to be up onstage, kicking ass and doing all that stuff and you're looking out and you know that all these people have these thoughts going through their head. Like, you know, he sat next to me in English."

Not to mention there's my boy. "Right, there's my boy. Hey, when I tell everybody to stand up for rock and roll, my dad's the first one on his feet." □



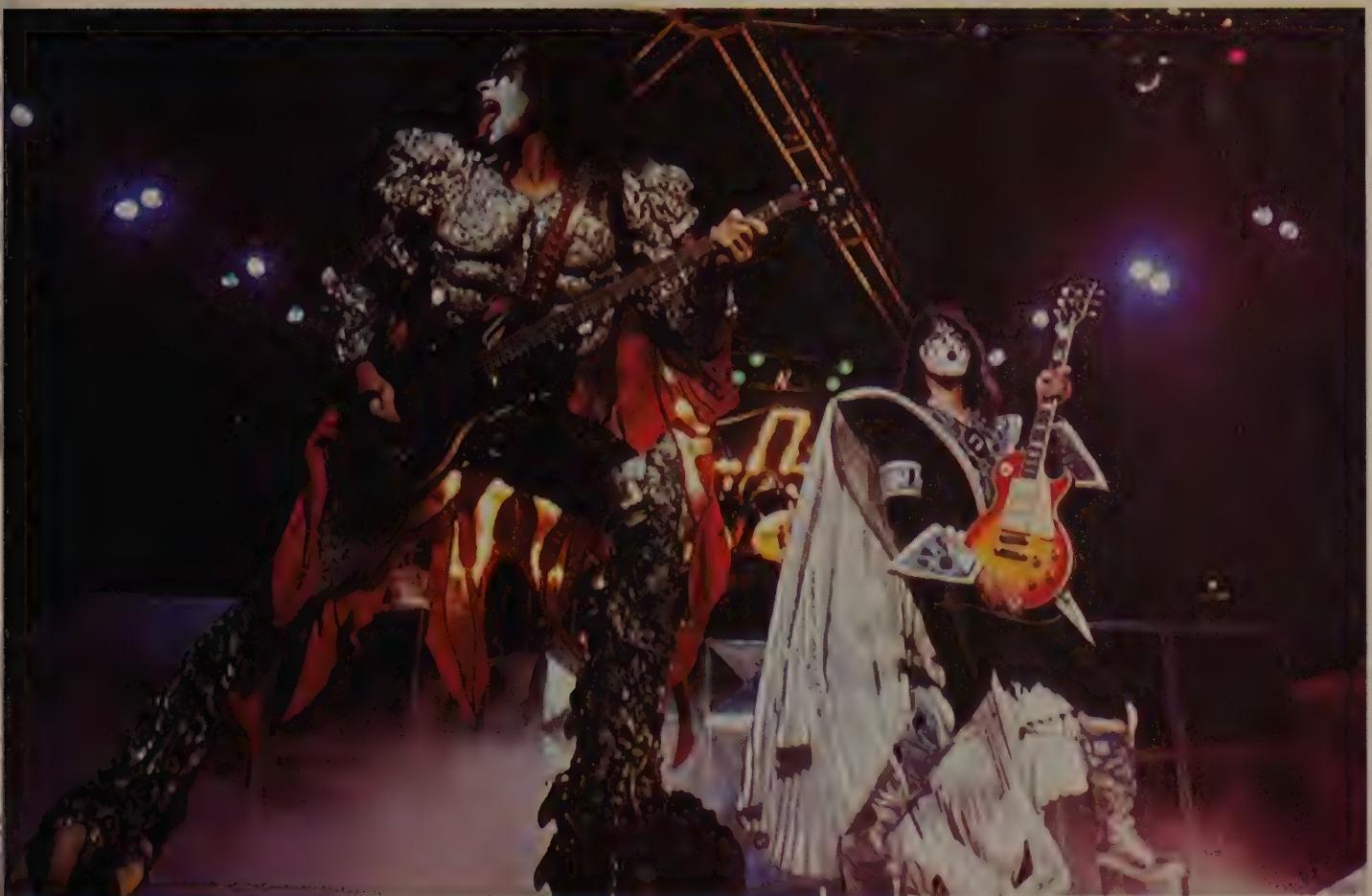
Ace, with cape, during a solo at the Garden.

Richard E. Aaron/Thunder Thumbs



The Kiss set provides an inspiring background for the four demon rockers.

Bob Gruen



Gene and Ace in action during one of the many exciting moments at the Garden show.

Richard E. Aaron/Thunder Thumbs



"Normally I write a song about a place before I get there because I find that I'm normally right anyway."

IN CONCERT (MAYBE)

Japan turns out to be much more of a recording band than live performance band, by design. David wants to get his message across on record, not on tour. They have played some dates in the U.S. as well as England and Japan. Except for Japan, David doesn't concern himself with who the audience is.

"I try to relate to everybody on the same level. The only time it changes is well like the audiences in Japan are different. They're younger for a start, mainly girls, and that's the only audience like that we have. You have to relate to them in a different way, I guess a little."

I LOVE YOUR NAME

Conversation gambit.

"I love your name, David Sylvian, it's my

favorite name of the week."

"Syl - vi - an"

"Oh, you went and ruined it. It is two first names of New York rock stars. Which gave three people a chuckle here in New York. Nobody else probably cares or will ever ask you about this again. That is your actual name?"

"Yeah."

EUROPUNK INQUIRY

Having survived the last three years of the punk surge forward to disaster, how did Japan relate to the new wave?

"We never really considered ourselves part of the music business and its fads, and fashions, and so on. We never really have related to that. We've just been outside looking in, rather than being a part of it."

WORLD AUDIENCE

"We don't play very often," David says



Simon Fowler/RETNA

"We don't play very often ... we've kept it to a minimum because we don't like touring to become routine."

frankly. "Now I think we're doing more touring with the new album than we have before. But we've kept it to minimum because we don't like touring to become routine. Which it does anyway. So you just cut it down like to there's major places to play in each country. I guess it's the way we like to work. If you do anything too much it just becomes boring too quickly."

Does their manager have a part time job? It doesn't sound like there's a lot of fast income from club dates. How do you convince him that he should wait for Madison Square Garden?

"He convinced us. No, I mean, we've got no problems with money, we're set pretty well. We've got quite a large income from Japan itself and we've just got things coming in from different places. But we might go out across the U.S., it's important to do that at one stage, so I think that's what we're going to be doing with the next album."

Japan should spend at least two days in Cleveland and one in Cincinnati. □



Chris Walker/RETNA

"I wouldn't like to be that definite about what's going to happen in the future because once you start making plans you stick to a routine. This just goes on until we get bored."



Left-to-right: David Sylvian, Rich Barbieri, Mick Karn, Rob Dean, and Steve Jansen.

REO

(continued from page 27)

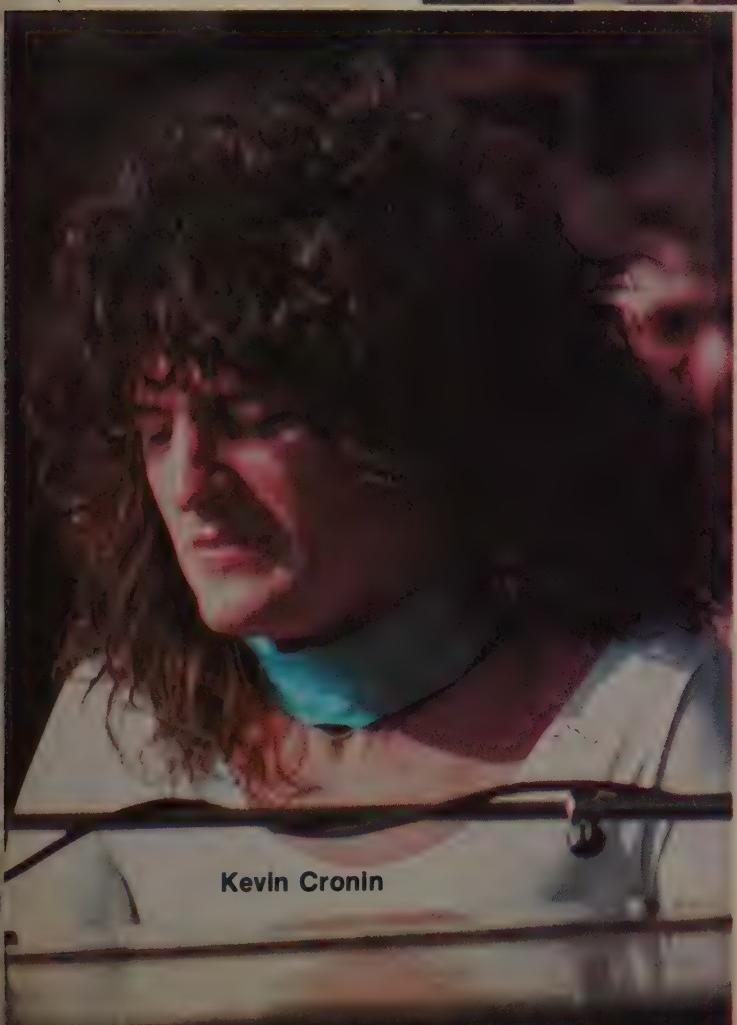
road and actually have a good time and make the best of it — of a hard situation, and just have fun and use it in a way to release your energy. That's what we do. Onstage we do it too — it seems like you kind of have to keep the craziness that happens onstage going off-stage. We just stay in character for the whole tour, I don't know whether people have come to expect it or not — if they have then they'll get it from us. I could sit and tell you stories until your ears fell out."

REO's tours get shorter all the time, but that doesn't mean their popularity is slipping. When they began performing, they'd go out on the road, come in and make an album as fast as they could, road, record, road... Then as the records began selling they started doing their own tours. They never play more than three gigs in a row without a day off anymore because they need the time to recover, especially Kevin, whose voice gets a real workout.

"There's nothing I hate more than going to a show where the band has played 6 days in a row and the singer's kind of hoarse and everyone in the band is kind of burned out and you can tell the guitar player's



Bruce Hall



Kevin Cronin

fingers are sore," says Kevin. "A singer's vocal chords are the tenderest thing on the road, you know what I mean? Gary would never take a day off, he'd just as soon play every day because he likes to — even on days off he'll spend the day sitting in his room playing guitar. But I've got to rest my vocal chords because they're not the same as fingers, they're a bit more tender. So it was actually my idea to keep the tours, you know — don't stay away from home more than 5 or 6 weeks cause then people start getting too outrageous, you need to go home every once in awhile to get your feet back on the ground, but to make sure that our audiences always sees a quality performance we only play three days in a row. Last year it was four days..."

"If I don't feel good physically, meaning my throat, then I'm not going to be able to

stimulate the rest of the band. If they hear I'm hoarse, it makes them feel that we're not going to sound that good anyway so it's not good for the band.

"Everyone in the band's mood is so important when we perform because like I said, it's really not a put-on thing. If somebody in the band is actually feeling bad on a certain day, everybody spends that day joking around, getting that person stoked up so by showtime they feel good. Even if somebody had a problem in the morning by the time we go onstage the rest of us will have made him forget about it."

Why has REO had so much trouble breaking the L.A. and N.Y. markets?

"New York and Los Angeles have really sophisticated listeners," says Kevin. "Every major tour that goes through the country hits those cities



Gary Richrath

and people really see the best all the time. The last time we played N.Y. Neil Young and Bob Dylan were in town at the same time, Blue Oyster Cult was coming in the next day — it's easy to get lost in the shuffle in those cities.

"And another thing is I think, for the period that I was out of the band, I'm a city boy, I'm from Chicago but Gary, who's the other major influence in the band, is from a smaller town — Peoria in southern Illinois. So the lyrics that Gary was writing were coming from a country kind of sound and that's when the midwest and the south

latched on to us and then when I got back with the group, which was about 3½ years ago, we were the biggest band in the midwest but Chicago still hadn't taken to us. Then I added my influences — from a city boy's point of view ... now Chicago goes crazy and we're playing the big stadiums there. Even though I was born there it took awhile for people to see the band as having that other side; the polished side. We have the raw side and the polished side..."

Kevin is confident in the band's ability to continue opening new markets and says "I'm looking forward to the

time when we can come in and headline Madison Square Garden and sell it out for a couple of days cause it's not that far away. I see it in our future and I'm anxious for it to happen."

Behind every successful musician or group is a team that can be depended on. Producers, managers, engineers, and stage crews are some of the people who can make the difference between success and failure, as any performer will admit. And while Kevin agrees, he's adamant when he talks about the band's personal involvement in shaping their own destiny, which

they've been doing since the live album.

"We kind of took everything and changed it around the way that Gary and I had always thought it should be cause we thought if this is a do or die situation we don't want to blame somebody else. I don't want to say it's our producer's fault or it's our manager's fault.

"I want to be able to say to myself, sometime before I die, if I fail it was because of my own shortcoming or something that I didn't do right. But if I succeed, I'll be glad to take the credit for it too." □Deane Zimmerman.



L-R: Eric Bloom, Joseph Bouchard, Donald Roeser, Albert Bouchard, and Allen Lanier.

BLUE OYSTER CULT

(continued from page 30)

Allen. "Speaking from the keyboardist's point of view, I play guitar too, about half the time. But it just is, it's a guitar band. That's the big thing about the record, it's all built around basic guitar arrangements."

Of course, there's another Blue Oyster Cult besides the one that makes records, the live, in-action band who've built such a strong following with their eclectically electric energy.

What's up with the live show?

"We sold the laser system," says Allen, speaking of the laser show that BOC had added to their live performances during the past couple of years.

How did they find somebody to buy it?

"We sold it to Sandy. He's busy contracting it to different projects."

Allen thinks lasers can be used in show biz, but he warns those who use them "will drown themselves in expenses." "It's such

a sophisticated technology. We had a quarter of a million dollars worth of lasers out there and half the nights we plugged it in it didn't work. You have to carry so much stuff and you have to hire such insane technicians to handle it. It's just a constant, constant battle making the damn thing work right. It's just not worth the money. Plus the fact, what we used to do with it which I thought was the only reason we had it, we used to do much more unique things with it. Such as involving the audience with it. Broadcasting it on the audience. And the government restrictions came down so heavily on it, it limited the things that we could do with it. So it took a lot of the interest out of it for us."

For the upcoming Blue Oyster Cult tour the accent will be on the music, as it is with the *Mirrors* album. "The show is a pretty much straight-ahead rock and roll show. We've still got a big elaborate lighting system and the best sound in the business that we can find. A few other

tricks and fun you know. But no monstrous laser show, no flying saucers. It's basically a very straight-ahead rock and roll show. I can't go out and take a poll of the audience, but from my point of view, yes I think this is what it should be at this point. You work so hard at the music and performing it and making the records and writing it and so on and it's too much to have to go out and worry will the flying saucer land at the right time. I'd rather go out and worry just about how well we can perform and play the music. I hope that there's still some room for that! Because it certainly means a great deal to us. As far as this year's concerned that's the way we're going to do it, the Blue Oyster Cult rock and roll tour."

"It's so much more rewarding from our point of view. To go out there and say they loved it. And what did they love? They loved the way we played it and the way we performed it. The feeling that we can get across between just us and the audience." □

NICK LOWE

(continued from page 38)

that you get the impression there's an air of desperation to which you can only get if they're recorded quickly. So it's pretty convenient that I happen to like records that sound like that..."

Ditto for rehearsing.

"I don't like rehearsing at all, none of us do. We just like to get it so we know it and that's it because again, there's an air of you know, it might break down any second. Even though it's not punk rock show by any means, it's very straight-ahead and we are very meticulous about being in tune and all of those sort of things, but we don't like to rehearse too much because we like it when it's just slightly desperate. It keeps us on our toes so we don't get too complacent, and also I think it communicates itself to the audience as well, the fact that these guys are slightly desperate."

"It helps the music cause the music we make is very straight, you know, it's very

simple, it's only three chords."

As a songwriter Lowe has, in his own words, "tried all sorts of things." But he favors country rock & roll and the soul made popular in the '60s by Motown and Stax-Volt: two styles of music he sees as similar. "One is black music, one is white music — that's the vast difference to me," he says, "but in essence it's the same sort of thing. It's an emotion, and like all English people I've learned it off records, I haven't hung around forever in Detroit or Nashville soaking it all up..."

"You don't find that many American groups nowadays playing what we in England think of as American music. It's like a Catch-22 situation — it's English groups that seem to be able to play American music better than American groups. American groups all seem to be copying English groups. So we come across as being very English even though our roots are totally in American music, but we play with an English style and a love of the roughness of it, which probably wasn't even there — but just imagined by us."

The subject turns to sex and the lyrics

which some people, including Nick, think are vulgar. "Well, they're about sex," says Lowe, "that's all I really write songs about. I think they are vulgar because I don't think there's any other way you can sing about sex and make it apply to the average chap in the street."

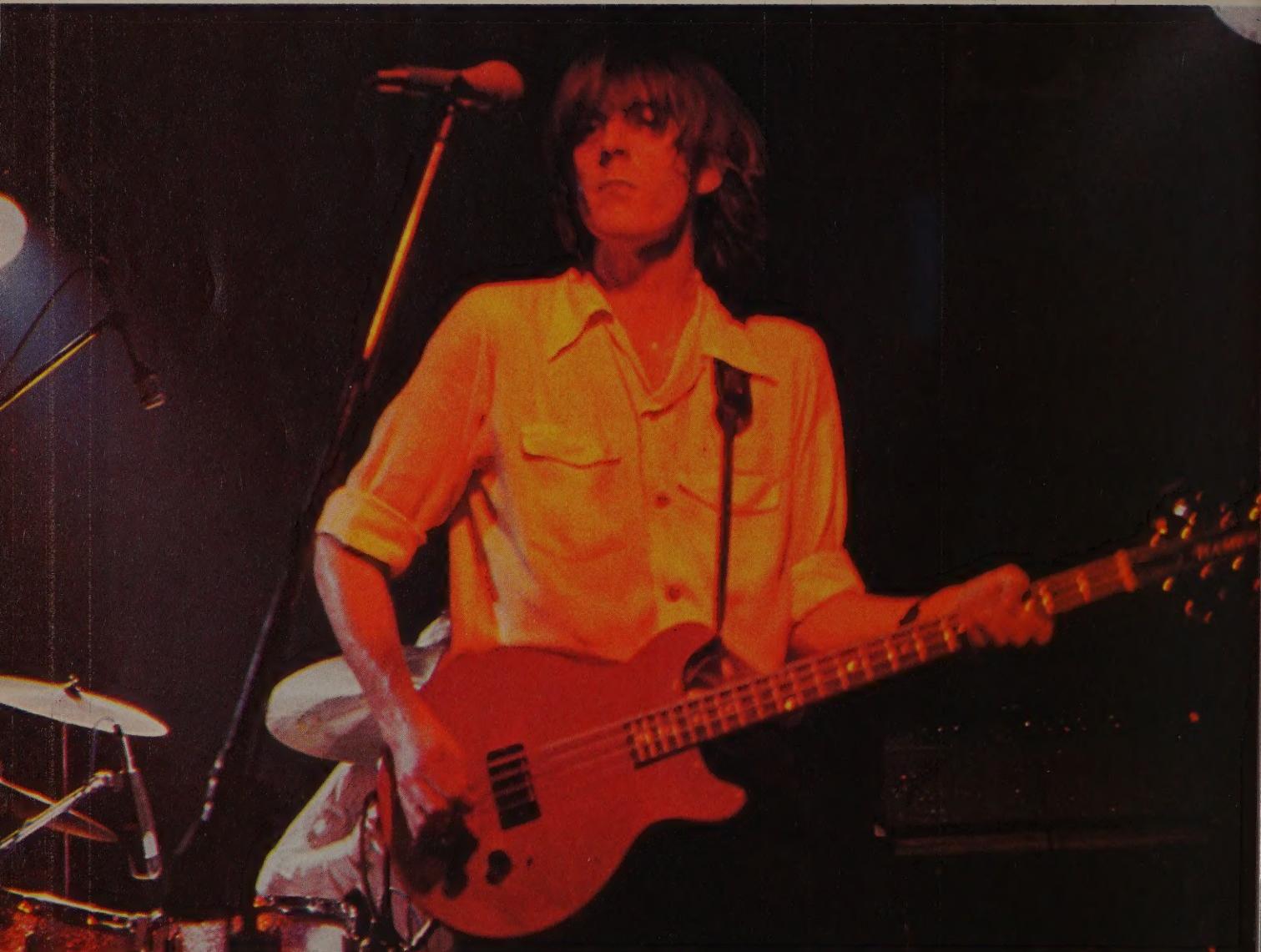
"With Rockpile it's straight-ahead stuff and I think it infuriates people that we can get away with it because it has all been done before but it's the attitude. Everything's been done before, it's not just another silly noise on the synthesizer that we're looking for, it's an attitude. That's what gives people flair and style."

"We ain't claiming to be nothing new at all, it's just a rocking group, which is a very, very rare commodity nowadays, and I think people are amazed to see the simplicity of the whole thing."

HP: Do you think you irritate people?

Lowe: Yeah — that's my whole goal in life, just to irritate people. I'm never going to win any awards for bass playing or anything like that. □

Pamela Devereux



"I don't like rehearsing at all, none of us do. We just lie to get it so we know we know it and that's it..."

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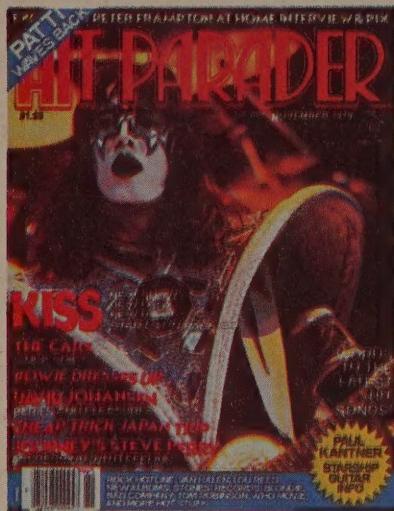
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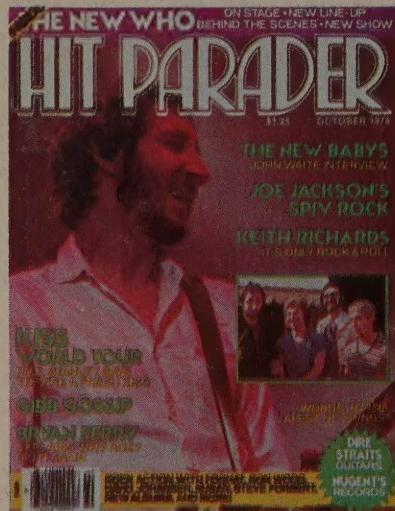
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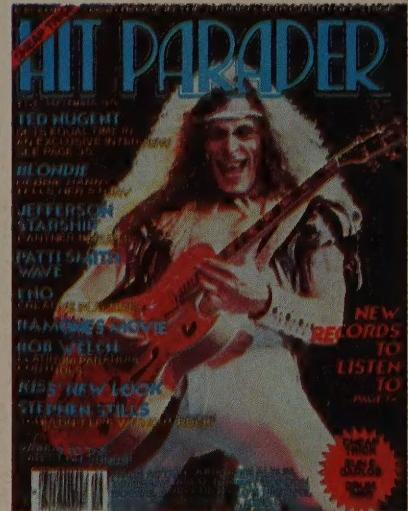
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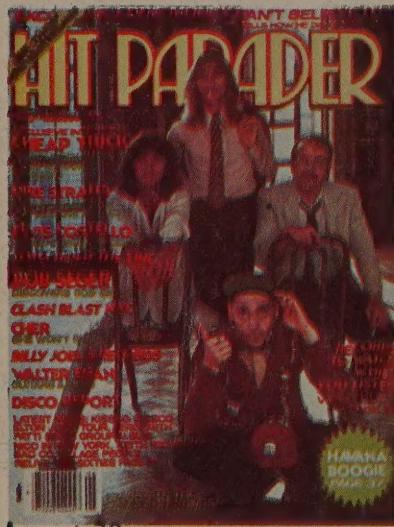
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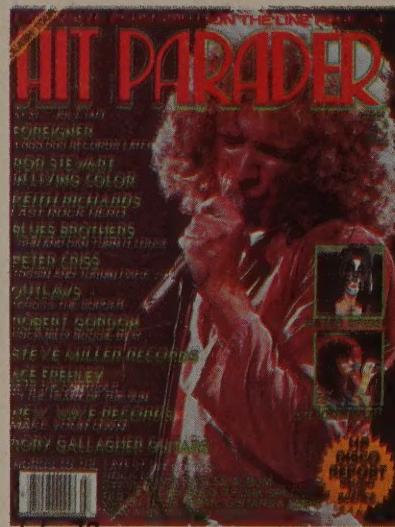
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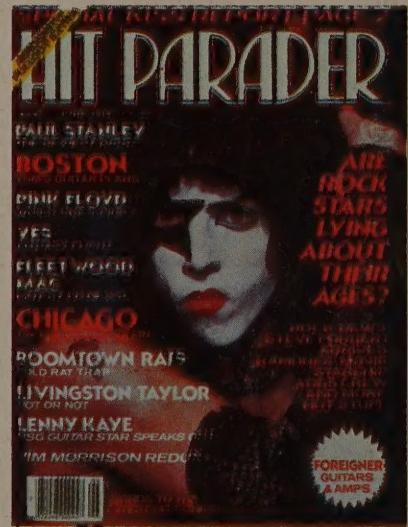
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